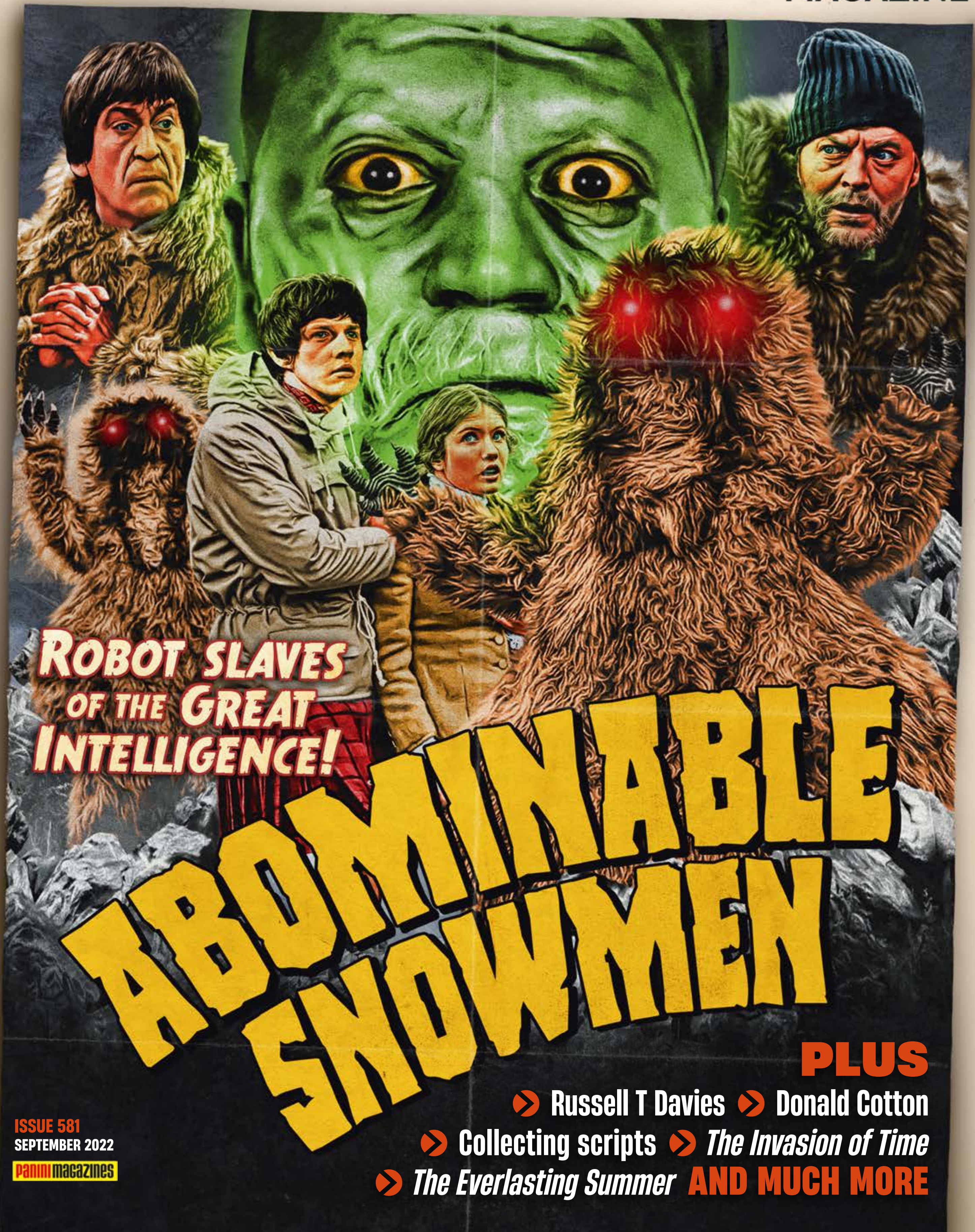
BERNARD CRIBBINS BBC SALUTE TO OUR HERO

DOCTOR WHO MAGAZINE™

The **OFFICIAL MAGAZINE** of the BBC television series



ROBOT SLAVES OF THE GREAT INTELLIGENCE!

ABOMINABLE SNOWMEN

PLUS

- Russell T Davies
- Donald Cotton
- Collecting scripts
- *The Invasion of Time*
- *The Everlasting Summer*

AND MUCH MORE

ISSUE 581
SEPTEMBER 2022
Panini magazines

DOCTOR WHO MAGAZINE 581

Tributes to Bernard Cribbins » Russell T Davies » Donald Cotton » The Myth Makers » The Gunfighters » Season Survey results » The Abominable Snowmen sets » Collecting scripts » The Invasion of Time » The Everlasting Summer Part 2

"It's them aliens again!" BBC

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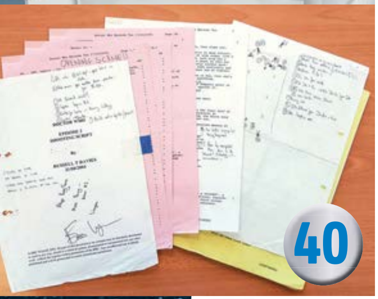

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AND THE ANDROID INVASION
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ALLEGIANCE
DOCTOR WHO
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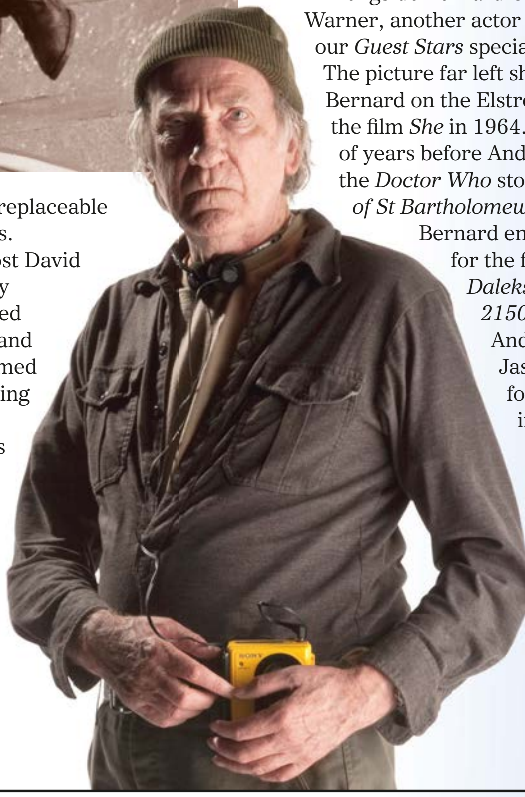
Welcome

I like to think that the *Doctor Who* family extends way beyond the actors, crew members and other people who are – or have been – directly involved in making the television series. That's why we've all felt the loss of Bernard Cribbins so acutely.

Judging from the letters and emails that **Doctor Who Magazine** has received on the subject, Bernard's work had a profound impact on our readers. I'm of the generation that fondly remembers him from *Jackanory* and *The Wombles*. But younger fans, who first encountered Bernard as the indefatigable Wilfred Mott, also took him to their hearts. Over the years, he became a sort of adopted grandad to us all. And, just as if he'd been an actual family member, I think we all know that he was a unique and irreplaceable presence in our lives.

In July, we also lost David Warner. In the many obituaries he received he was principally (and quite rightly) acclaimed for his groundbreaking stage work in the 1960s, but members of what we might call the extended *Doctor Who* family remember him for his remarkable performance in the 2013 episode *Cold War* (right). Connoisseurs of Big Finish will also highlight his contributions to the company's audio productions, which began almost 20 years ago. Notably, these included his 'alternative' Doctor, whom you can read more about on page 78. There isn't a full tribute to David in this issue, because the latest **DWM** Special Edition, *Guest Stars*, already includes a detailed appraisal of his career, commissioned before we learned of his death.



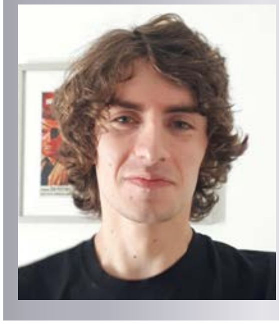
On the following pages, you'll find three articles about an enigmatic writer who passed away in 1999. Sadly forgotten or overlooked by many TV historians, Donald Cotton contributed *The Myth Makers* and *The Gunfighters* to 1960s *Doctor Who* – barely a single frame of the former survives, and the latter is a bold experiment that divides opinion to this day. Lucas Testro, who is a newcomer to **DWM**, has conducted painstaking research that casts new light on Cotton's troubled life and career. It all makes for compelling reading.

Alongside Bernard Cribbins and David Warner, another actor who features in our *Guest Stars* special is André Morell. The picture far left shows André and Bernard on the Elstree Studios set of the film *She* in 1964. This was a couple of years before André appeared in the *Doctor Who* story *The Massacre of St Bartholomew's Eve*, and before Bernard entered the TARDIS for the first time in *Daleks' Invasion Earth 2150 A.D.* Perched on André's shoulders is Jason, his son. Jason followed his father into the profession, and in 2008 played the vicar in *The Next Doctor*. Which just goes to show that it really is all about family.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

Oliver Arkinstall-Jones



Oliver illustrated the front cover of this issue, drawing inspiration from the horror and science-fiction movie posters of the late 1960s, when *The Abominable Snowmen* was produced. A lifelong *Doctor Who* fan, Oliver discovered the series when he watched *Day of the Daleks* on VHS tape.

Lucas Testro

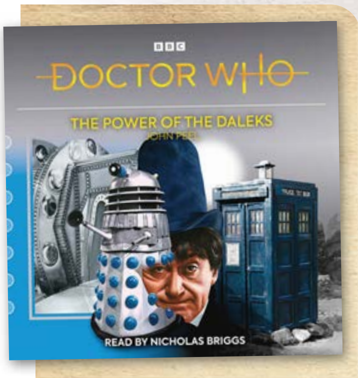
In the articles beginning on page 24, Lucas shares highlights from his new documentary *Myth Maker: The Lost Legacy of Donald Cotton*. Lucas is based in Melbourne, Australia. He's worked on *Neighbours* and made a short film about time travel. He also produced the podcast *Doctor Who and the Episodes of Death*.

Mark Wyman

Mark was a regular contributor to **DWM** during the 1990s and 2000s. He covered numerous Big Finish recordings, where he met more guest stars than you could shake a sonic screwdriver at. In 2006 he interviewed the legendary Bernard Cribbins. Their lively conversation is reproduced on page 16.

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...



The Power of Audio

An audiobook of John Peel's 1993 novelisation of the 1966 story *The Power of the Daleks* will be released by BBC Audio on 3 November. Audio commissioner Michael Stevens tells **DWM**: "*The Power of the Daleks* is something special for us in terms of the Target novelisations, not only because it's an epic – nine hours! – but also because it is, of course, the first regeneration story, the first Second Doctor story, and a Dalek tale. Alister Pearson has revised his original book cover art exclusively for the audiobook edition, and Nicholas Briggs is the audiobook reader." The title is available to pre-order now, RRP £27 (CD set) and £13 (digital).

World in Motion

The exhibition *Doctor Who: Worlds of Wonder*, which explores the science behind *Doctor Who* and gives visitors the opportunity to experience the Doctor's adventures from a scientific perspective, will be relocating to Edinburgh for the next part of its tour. Currently at Liverpool's World Museum until 30 October, the exhibition will move to the National Museum of Scotland from 10 December 2022 to 30 April 2023. Visit *tinyurl.com/ScotsWorld* for more information.

Photo © Robin Clewley.

Take Two

The second season of *Doctor Who* is the next release in BBC Studios' *The Collection* series. This will be the first of the archive Blu-ray box sets to include black-and-white episodes.

Season 2 was originally broadcast from 1964-65 and starred William Hartnell (Dr Who), William Russell (Ian Chesterton), Jacqueline Hill (Barbara Wright), Carole Ann Ford (Susan Foreman), Maureen O'Brien (Vicki) and Peter Purves (Steven).

The stories that comprise the season, all of which have been newly remastered for this set, are *Planet of Giants*, *The Dalek Invasion of Earth*, *The Rescue*, *The Romans*, *The Web Planet*, *The Crusade*, *The Space Museum*, *The Chase* and *The Time Meddler*.

As well as bonus material previously released on DVD, *Doctor Who: The Collection – Season 2* will contain new and exclusive special features. These include:

- ***In Conversation*** – Matthew Sweet interviews William Russell and Maureen O'Brien.
- ***Behind the Sofa*** – an all-star line-up of *Doctor Who* companions watch stories from Season 2.
- ***Flight Through Eternity*** – a new documentary looking back at the early years of *Doctor Who*.
- **Collectables documentary** – a feature examining the 1960s *Doctor Who* merchandise explosion.
- **Missing episode reconstructions** – the two missing episodes of Season 2, parts two and four of *The Crusade*, are presented using off-air soundtracks, photos and telesnaps.
- ***The Story Teller*** – the special short film produced to launch this set.
- **HD photo galleries** – including many rare images.
- **PDF written archive** – scripts and production documents.
- **Booklet** – exclusive to this limited-edition set, with story notes, photographs and artwork.

DOCTOR WHO
THE COLLECTION SEASON 2
12

Doctor Who: The Collection – Season 22 will be released later this year, RRP £44.99.

Ultimate Daleks

A new collection of Dalek comic strips from the pages of Doctor Who Magazine will be published this autumn.

Daleks: The Ultimate Comic Strip Collection will contain five complete adventures:

- ***Return of the Daleks*** (*Doctor Who Weekly* 1-4) – Steve Moore/Paul Neary/David Lloyd
- ***Abslom Daak... Dalek Killer*** (*Doctor Who Weekly* 17-20) – Steve Moore/Steve Dillon
- ***Star Tigers*** (*Doctor Who Weekly* 27-30/*Doctor Who Monthly* 44-46) – Steve Moore/Steve Dillon/David Lloyd
- ***Doctor Who and the Dogs of Doom*** (*Doctor Who Weekly* 27-34) – John Wagner/Pat Mills/Dave Gibbons
- ***Nemesis of the Daleks*** (Doctor Who Magazine 152-155) – Richard Alan/Steve Alan/Lee Sullivan
- ***Metamorphosis*** (*Doctor Who Yearbook 1993*) – Paul Cornell/Lee Sullivan

FROM THE PAGES OF DOCTOR WHO
DALEKS
THE ULTIMATE COMIC STRIP COL

All the strips have been digitally remastered and the cover features new artwork by Anthony Lamb. In addition to previously published commentary sections, *Return of the Daleks* and *Doctor Who and the Dogs of Doom* will have new commentaries written by Paul Scoones.

RETURN OF THE DALEKS
THKKK!

The book is scheduled for publication on 1 October priced £19.99, and can be ordered from *panini.co.uk*

Rani Takes on the World

A new series of full-cast audio adventures featuring characters from the *Doctor Who* spin-off *The Sarah Jane Adventures* begins next year.

Anjli Mohindra stars in *Rani Takes on the World*. Rani is now a successful journalist living in London, but when something otherworldly threatens her beloved city, she steps up to the line of alien defence...

The first box set, *Rani Takes on the World: Beyond Bannerman Road*, is due to be released by Big Finish in April 2023 and includes three audio adventures: *Here Today* by Joseph Lidster, *Destination: Wedding* by James Goss and *The Witching Tree* by Lizzie Hopley.

"There's something so ingrained in me playing this character that has made it all slide straight into place," says Anjli. "But also, reprising the role of Rani in 2020 for [Russell T Davies' *Doctor Who Lockdown* story] *Farewell, Sarah Jane* was a real springboard into this. Rani is such a part of me and who I am, and I'm a part of Rani, that it just happened naturally.

"I think it's gorgeous because you feel like Sarah Jane is very much a part of it and of who Rani has become later on in life. They still hold onto the life that they all shared together and the love and respect. 'What would [Sarah Jane] do in this situation?' is very much there in the background. I think this is a lovely tribute but also a lovely continuation of her work."

Joining Anjli in the cast is Daniel Anthony, reprising the role of Rani's best friend Clyde Langer in the first and final adventures. And in *Destination: Wedding*, Mina Anwar is back as Rani's mum, Gita Chandra.

Meanwhile, Jacob Dudman is set to star in a new series of *The Doctor Chronicles: The Eleventh Doctor* – 13 full-cast audio adventures set between the TV stories *The Snowmen* (2012) and *The Bells of Saint John* (2013).

The adventures will be told over four box sets. The first, *Geronimo!*, includes three stories: *The Inheritance* by Alfie Shaw, *The House of Masks* by Georgia Cook and *The End* by Rochana Patel. It also introduces a new companion for the Eleventh Doctor – Valarie Lockwood, played by Safiyya Ingar.

Geronimo! will be released in October this year. The second box set is scheduled for release in February 2023, with the final two sets planned for February 2024.

Visit *bigfinish.com* for more information.

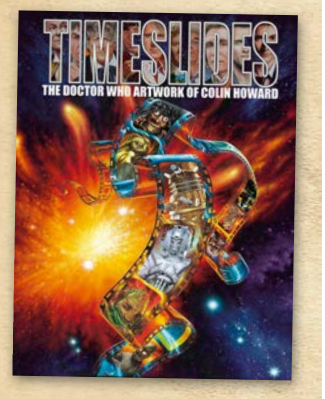
Anjli Mohindra.

Safiyya Ingar and Jacob Dudman.

— THE ART OF —
PHIL BEVAN
Stephen James Walker

Works of Art

New books celebrating the work of two acclaimed *Doctor Who* artists are now available for pre-order. *The Art of Phil Bevan* is written by Stephen James Walker and available from *telos.co.uk*. The publisher describes the book as "the definitive biography of and tribute to this incredible talent. Best known for his superb, highly distinctive illustrations for *Doctor Who* fanzines, magazines and books, Phil Bevan (1953-1998) created during his all-too-short life an incredible wealth of extraordinary artwork."



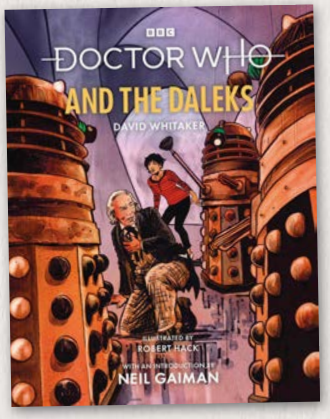
Timeslides from *candy-jar.co.uk* is a collection of the work of Colin Howard, who provides a personal commentary on the paintings he produced for the *Doctor Who* VHS range, books, magazines and more.

Radio Who

Two new radio programmes with *Doctor Who* connections are now available to listen to on BBC Sounds. In *Free Thinking: The Daleks*, host Matthew Sweet talks to guests including Nicholas Briggs, Roberta Tovey and Mark Gatiss about *Doctor Who*'s most famous race of monsters, and their cultural significance over the decades.

Elsewhere, the surreal four-part comedy *Damned Andrew* – which is narrated by writer Alan Moore and features **DWM** contributor Toby Hadoke among the cast – includes mentions of the 'Troll Doll' from *Terror of the Autons* (1971) and Beryl Reid from *Earthshock* (1982), as well as other similarly obscure *Doctor Who* references!

Novel Illustrations

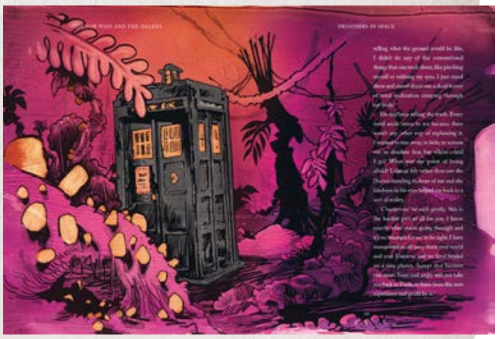


An illustrated edition of *Doctor Who and the Daleks*, the very first *Doctor Who* novelisation, will be published this autumn.

The book was written by *Doctor Who*'s original story editor, David Whitaker, and is an adaptation of the first Dalek adventure (1963-64) by Terry Nation. Originally published by Frederick Muller in November 1964 as *Doctor Who in An Exciting Adventure with the Daleks*, with occasional black-and-white illustrations by Arnold Schwartzman, this will be the first time that a fully illustrated colour version has been released.

The art in the new edition is by Robert Hack, who has designed covers for several of IDW and Titan Comics' *Doctor Who* titles, as well as covers for Cutaway Comics' spin-off series.

Doctor Who and the Daleks will be published in hardback by BBC Books on 3 November, RRP £25.



Galaxy Forum

Your views on the world of *Doctor Who*...

Send your letters, artwork and photos to:
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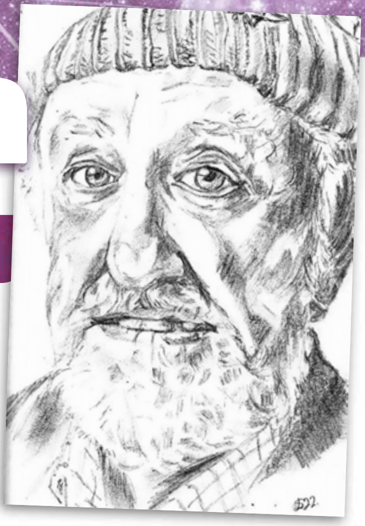
Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets



Bernard Cribbins as Wilf, by Luanne Sharman.

This issue, **Doctor Who Magazine** and its readers pay tribute to the late Bernard Cribbins.

BERNARD REMEMBERED

BEN WOOLMAN RUGBY

It's hard to believe Bernard Cribbins appeared in fewer than a dozen episodes as Wilf. He had so many brilliant moments and such heartfelt dialogue. He was, in essence, the nation's beloved grandad. He could make you laugh or cry at the drop of a hat, the latter of which, for me, wasn't an easy feat. His character was so wholesome and refreshing – eagerly encouraging his granddaughter to travel the universe. It is testament to Bernard Cribbins' extraordinary acting ability that Wilfred Mott – to this day – remains one of my favourite-ever characters despite his limited screentime.

DANIEL CLEMENTS LEICESTER

Just gutted to hear about the sad passing of Bernard Cribbins.

Wilfred Mott and Tom Campbell are great characters spanning the decades. He was amazing in *Doctor Who* but was much, much more than that to my generation – *The Wombles*, *Carry On*, *Jackanory*, *The Railway Children*... To my kids' generation even – my son was delighted to find him as Jolly Jack in the 1970s *Worzel Gummidge* that starred Jon Pertwee.

DAVID MASKELL ST NEOTS

Bernard Cribbins. What a man. For a generation of *Doctor Who* fans like myself, we kind of adopted Wilf as our grandad, which made his passing even more upsetting as it felt like we'd lost a member of our family – a feeling I'm sure everyone felt when the news was announced. Bernard brought magic to *Doctor Who*. Wilf is, without a doubt, one of the most popular characters ever to appear on the screen.

Bernard was an incredible actor. He had the power to make us laugh one minute and the next make us weep tears. Scenes in *Turn Left* and *The End of Time* in particular show just how brilliant he was at the serious stuff; as well as donning his reindeer ears and making us laugh.

I was lucky enough to have met Bernard a few times at conventions over the years and he was exactly what you'd expect. Funny, cheeky, kind and warm. He'll be missed by so many generations, but how lucky were we to have had Bernard and Wilf in our lives.

SHAUN CLAY EMAIL

My first memory of Bernard was when I was little, listening to all the different characters he played in *The Wombles*. He was by far the best narrator on *Jackanory*, bringing each story he read to life, keeping me my and sister entertained. I also have fond memories of another children's show, *Star Turn* – I would love to see that again.

Over the years I have watched *Daleks' Invasion Earth 2150 A.D.* and *The Railway Children* many times, with Bernard taking star billing, in my opinion, in both films.

It came full circle for me when my young son watched Bernard back on narrating duties in *Old Jack's Boat*, and we watched *The Wombles* together.

Thanks for the memories, Bernard.

Our tribute to Bernard Cribbins begins on page 12.

Bernard as Old Jack in *Old Jack's Boat*.

Sally Thomsett (as Phyllis Waterbury), Jenny Agutter (Roberta Waterbury) and Bernard Cribbins (as Albert Perks) in *The Railway Children* (1970).

STAR LETTER

KAZ SAMWAYS HERTFORDSHIRE

'Legend' is the best word to describe Bernard Cribbins OBE. With a career spanning more than seven decades, he was loved by millions of fans, young and old. My boyfriend and I had the good fortune to meet Bernard at London Film and Comic Con in 2019. The heart-warming memory of our photo session with Bernard was seeing how he was completely captivated by my boyfriend's colourful assortment of pin badges and iron-on patches that covered his long, flowing jacket.

However, this was not my first encounter with Bernard; I had previously witnessed his great talk during the 50th Anniversary celebration at the ExCeL Centre in London, back in November 2013. In response to a story about how he got so excited when Kylie Minogue kissed him on the cheek while filming 2007's *Voyage of the Damned*, Bernard simply said, "she was wonderful... we're getting married next week." He also talked about working on *Daleks' Invasion Earth 2150 A.D.* with Peter Cushing, and how he almost got the part of the Doctor, but Tom Baker ultimately won the role.

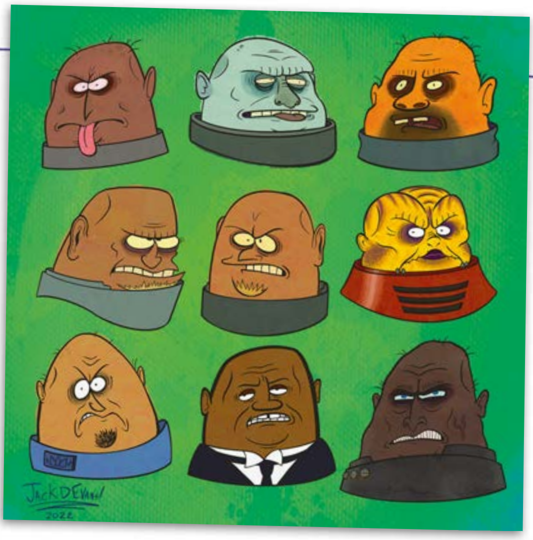
He made us smile, he made us laugh, and with a twinkle in his eye and a magnificent long-lived life and career, we say a fond adieu to Bernard Cribbins. Forever shall Bernard always have a special place in our hearts, we will all "look up at the sky, and think of you."

DALEKS - INVASION EARTH 2150 A.D.

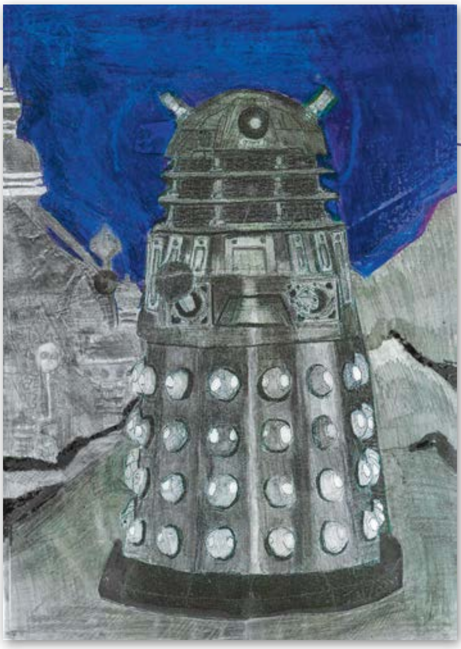
A front-of-house card for *Daleks' Invasion Earth 2150 A.D.* (1966).

Kaz's letter wins her a CD copy of *The Sixth Doctor Adventures: Purity Undreamed*. It's out this month from *bigfinish.com* price £19.99 (CD plus digital) and £16.99 (digital only).

DOCTOR WHO
PURITY UNDREAMED


JackDEvans
2022

Sontarans by Jack Evans.



A Dalek by Jake Maxwell of Bremen.

Target novelisations, new and redone, have been on your minds too.

NEW EDITIONS

CHARLIE KILLINGTON EMAIL
Having read your article about the novelisations of *The Fires of Pompeii* and *The Eaters of Light* in **DWM** 579, along with the new adaptations of *The Stones of Blood* and *The Androids of Tara*, I've been thinking about other stories I'd like to see turned into books.

It would be good to have novelisations of *Bad Wolf/The Parting of the Ways*, *The Impossible Planet/The Satan Pit*, *Utopia/The Sound of Drums/Last of the Time Lords*, *The End of Time* and *World Enough and Time/The Doctor Falls*. I would also like to see re-releases of the novelisations of *The Caves of Androzani*, *The Time Warrior*, *The Deadly Assassin*, *The Invasion* and *The Robots of Death*.

JAMES HAWKINS LEEDS
I was 11 years old when I first discovered Target's *Doctor Who* books in 2006. In the library at my school was a beaten-up copy of *Doctor Who and the Cave-Monsters*, which I borrowed again and again and again, eventually reaching a point where the school librarian took the book out of circulation and gifted it to me.

The Doctor (Peter Capaldi) and Missy (Michelle Gomez) in *Death in Heaven* (2014).

I've got a personal wish list of stories I'd love to see novelised, but top of that list has to be *Dark Water/Death in Heaven*. There's a lot of dense concepts in those episodes which never really found the time to be completely fleshed out on television, and I think a full-length Target novelisation would give the episodes a little room to breathe.

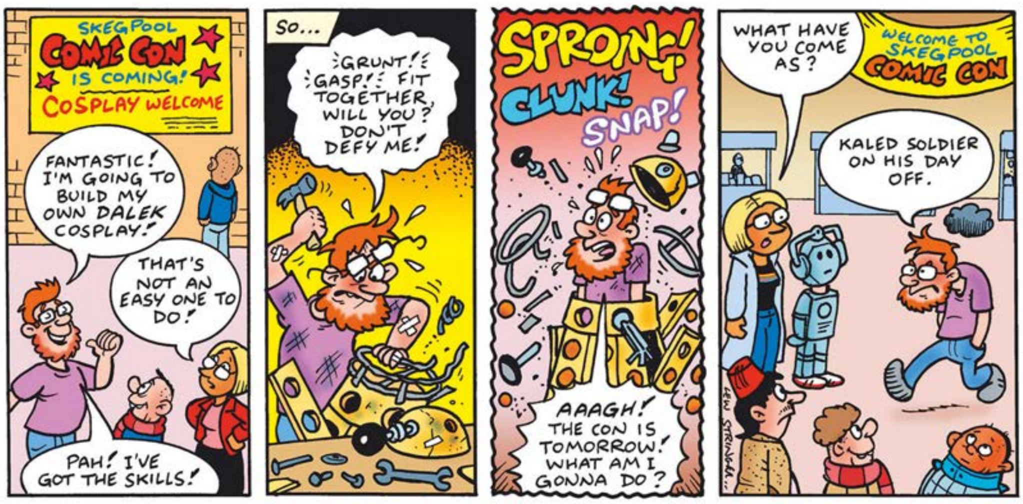
CHRIS STOBART
NORTHAMPTON
Anything by Mark Gatiss would be good – particularly *The Unquiet Dead*, which he says he already knows the beginning for.

For re-novelisations they could try getting Chris Boucher to do one or two of his since he wrote a few Fourth Doctor novels for BBC Books, including the recently reissued *Corpse Marker*... or finally give Eric Saward a chance to do his own thing with *Earthshock*.

DAVID RUSSELL EMAIL
I would love to see *Silence in the Library/Forest of the Dead* novelised. There's an opportunity for Steven Moffat to share with the fans all the joy of meeting River for the first time but also his thoughts on the Doctor Moon and how he fits in with everything. I think it would be a fantastic read, especially knowing what we know now. Come on Steven! There's bound

→

The Daft Dimension BY LEW STRINGER


SKEGPOOL COMIC CON IS COMING! COSPLAY WELCOME
FANTASTIC! I'M GOING TO BUILD MY OWN DALEK COSPLAY!
THAT'S NOT AN EASY ONE TO DO!
PAH! I'VE GOT THE SKILLS!
SO...
GRUNT! GASP! FIT TOGETHER, WILL YOU? DON'T DEFY ME!
SPROING!
CLUNK!
SNAP!
AAAGH! THE CON IS TOMORROW! WHAT AM I GONNA DO?
WHAT HAVE YOU COME AS?
WELCOME TO SKEGPOOL COMIC CON
KALED SOLDIER ON HIS DAY OFF.
LEW STRINGER

WHO TUBE

This issue's selection of *Who*-related videos...

Fascinating home-movie footage of a Dalek in the 1960s, and the story of when and where the film was taken. Go to: ***tinyurl.com/DalekHomeMovie***

A stunning fan-made colourisation of a classic scene from the 1967 story *The Tomb of the Cybermen*. Go to: ***tinyurl.com/TombColour***

The true story of Madam Ching, the pirate queen encountered by the Doctor in *Legend of the Sea Devils*. Go to: ***tinyurl.com/MChingTrue***

Doctor Who fan Max Bell imagines how the title sequence for the 60th anniversary episode might look. Go to: ***tinyurl.com/DW60Titles***

Some *Doctor Who*-inspired silliness from Pip Madeley, prompted by July's record-breaking hot weather. Go to: ***tinyurl.com/PipHeatwave***

Galaxy Forum

ON TWITTER...

@JeremyKDuncan1 I would love to see a Target adaptation of *The Long Game*. There is so much worldbuilding and political storytelling potential with how Earth got there in the first place. Fake news and media manipulation are more relevant than ever, and this story is perfectly set to comment on it.

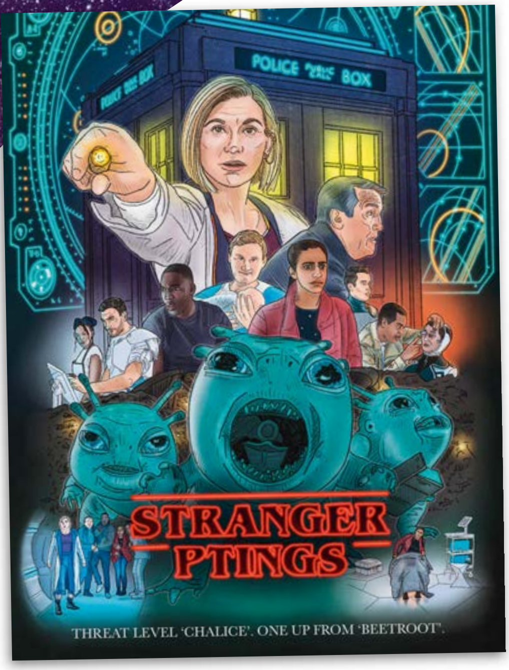
@vinyl_librarian I'd like to see *Flux* novelised, mainly because I get annoyed when people talk about it as if it were six separate stories. Get Chris Chibnall to write it, including some of the deleted scenes they weren't able to film because of COVID. They could call it *Flux Redux*...

@AlanPeacock76 I'd like to see all the stories as books eventually. The next ones should be *The Unquiet Dead* by Mark Gatiss, *The Family of Blood* by Paul Cornell, *A Town Called Mercy* by Toby Whithouse and *Rosa* by Malorie Blackman.

@James_Hawkins1 I wish **DWM** would do more serialised fiction, like *Black Powder*. Really enjoy prose in my magazines, and it's a big reason I like the *Star Wars* and *Trek* mags.

→ to be a young fan who'll be photographed reading that book, just as you were with *Doctor Who and the Daleks*!

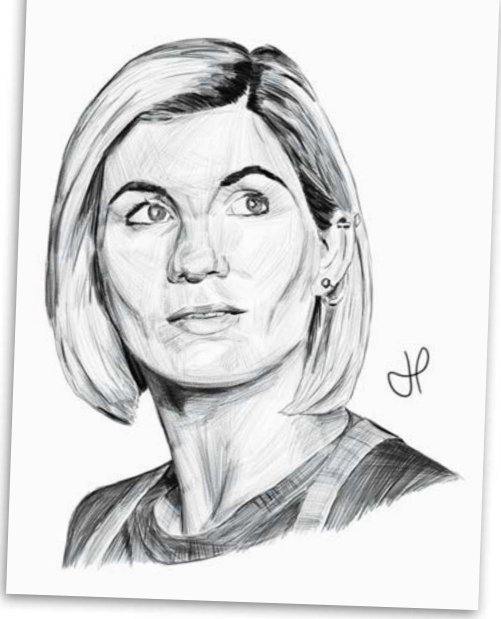
JAMES COORAY SMITH EMAIL
I would really like to see new Target books of the *Doctor Who* stage plays. Perhaps Nigel Robinson, who did such a wonderful job novelising four 1960s stories, could handle *The Curse of the Daleks*? Might we tempt Paul Cornell to novelise one of his friend Terrance Dicks' plays, perhaps *Seven Keys to Doomsday*? There could even be two different books of *The Ultimate Adventure* by different authors, one of the Jon Pertwee version, and another of the Colin Baker one. It would be a lot of fun.


POLICE PUBLIC CALL BOX
STRANGER PTINGS
THREAT LEVEL 'CHALICE'. ONE UP FROM 'BEETROOT'.

Stranger Ptings by Jo Whitby.

LUKE WHITEHOUSE EMAIL
For the Thirteenth Doctor, I'd love to see *Spyfall* novelised. There could be more backstory on Daniel Barton as it was never fully explained why he was only 93% human, or what the Kasaavins' actual aim was, as I find it hard to believe that they just wanted to infiltrate the world and do the Master's bidding. I'd also choose *Fugitive of the Judoon* as we could have that entire book written from Ruth's – aka the Fugitive Doctor's – perspective.

JESSICA RAMAGE EMAIL
I'd love to see *The Curse of Fatal Death* novelised, just to see how it would be done and if the author chose to write in a Terry Pratchett or Douglas Adams-ish comedic way. It would be fun to see a bit more of that alternative Ninth Doctor and maybe get a glimpse of a few other adventures he'd had. It would be a laugh, and something they could maybe make into a charity tie-in, with Comic Relief, perhaps.



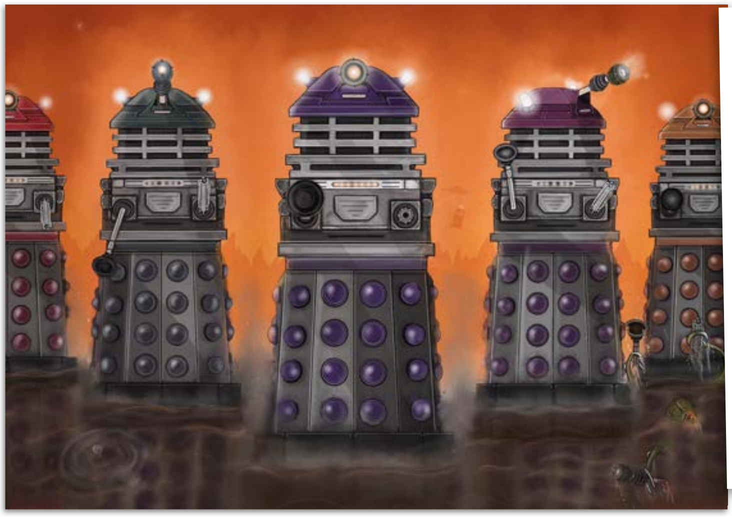
The Thirteenth Doctor by Jacob Parkin.

RENAY FEHNLE PERTH
The Unicorn and the Wasp is one of my all-time favourite episodes, so I was absolutely delighted when the Doctor teasingly alluded to this murder mystery/whodunnit caper while investigating some strange goings on in *Kerblam!* The offhand name-drop made me realise just how much I would love to experience this adventure all over again. For a story centred around one of the most celebrated crime writers of all time – whose books are still being published in the year five billion – surely a Target novelisation would be the perfect format for a retelling? Perhaps we could even become privy to the version of the tale Yaz and Ryan were regaled with in that alcove...

CHARLEY FORD EMAIL
Why limit it to TV stories? We've had audio adaptations of novels, so why not the opposite? The first stories that come to mind are *Zagreus*, because of how absolutely insane it is, and maybe even some *Unbound* audio adventures like *Sympathy for the Devil* and *Auld Mortality* – it would really flesh out those new worlds.

JONATHAN STILTS AUSTRALIA
I'd love to see *Heaven Sent* novelised by Target as a 'Choose your own Adventure'-style book that can be explored endlessly and occasionally sends you on the route back to page one.

MESTOR THE MAGNIFICENT SOUTHPORT
Although I must confess to not being very interested in the novelisations of the newer *Doctor Who* stories, I can think of one contender from the 'classic' series that deserves a new version. Now don't all throw your Magnedons at me at once, but the very first Dalek story [1963-64] could do with a bit of a regeneration in book form. Although David Whitaker's *Doctor Who and the Daleks* is a legendary publication in its own right, a version written without Ian's point-of-view narration, and that flows seamlessly from the end of the book *Doctor Who and An Unearthly Child*, would be a welcome alternative version on my creaking shelf. **DWM**



Daleks by Jack Newman.

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Jack Tong's action figures of the First Doctor and Ian Chesterton.

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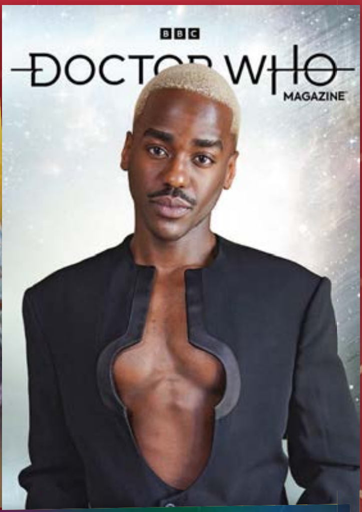
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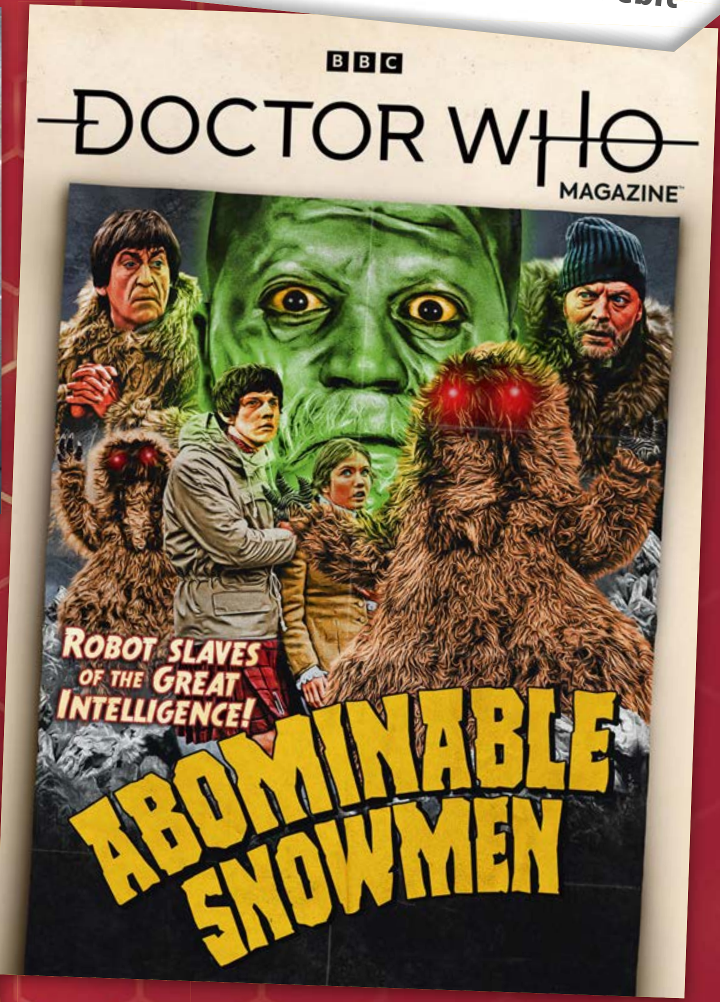
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ABOMINABLE SNOWMEN

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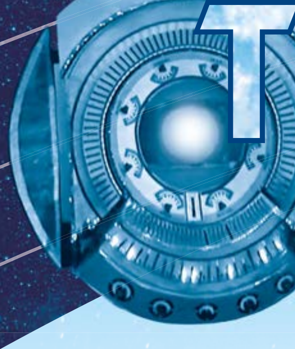


Time and Space VISUALISER

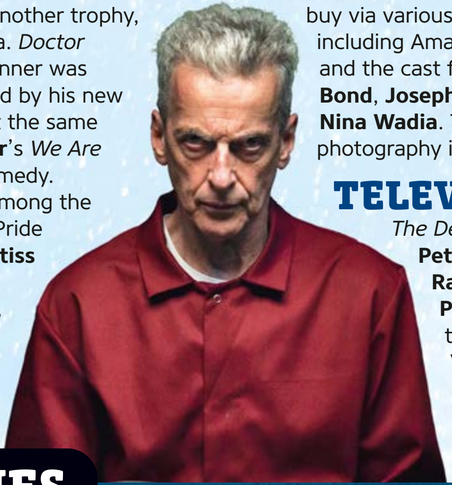
Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

AWARDS

Ncuti Gatwa, Omari Douglas, Russell T Davies and Nathaniel Curtis with the Sky Arts award for *It's a Sin*.

The Sky Arts Awards recently gave **Russell T Davies**' *It's a Sin* yet another trophy, naming it Best TV Drama. *Doctor Who*'s returning showrunner was presented with the award by his new Doctor, **Ncuti Gatwa**. At the same ceremony **Nida Manzoor**'s *We Are Lady Parts* won Best Comedy.

Yasmin Finney was among the winners at the Attitude Pride Awards in July. **Mark Gatiss** and **Ian Hallard** were in attendance at the event, which crowned Finney as a Pride Icon.



Peter Capaldi in *The Devil's Hour*.

FILM

EMILY BERRINGTON
BEN LLOYD-HUGHES
SAMANTHA BOND
JOSEPH MARCELL
THE STRANGER IN OUR BED
PASSION. MONEY. KILLER SECRETS

Matt Smith stars alongside Jessica Chastain and Ralph Fiennes in *The Forgiven*, which is released in the UK on 2 September.

The Stranger in Our Bed, a film version of the thriller by Samantha Lee Howe, arrives in the UK on 5 September. The film will be available to rent and buy via various digital platforms, including Amazon, iTunes and Sky, and the cast features **Samantha Bond**, **Joseph Marcell** and **Nina Wadia**. The director of photography is **Richard Swingle**.

Caleb Landry Jones, Matt Smith and Jessica Chastain in *The Forgiven*.

TELEVISION

The Devil's Hour, starring **Peter Capaldi**, **Jessica Raine** and **Nikesh Patel**, is coming soon to Amazon Prime Video. This is the latest production from Hartswood Films, whose creative director is **Steven Moffat**. The series will premiere at Frightfest in London on 27 August. More details from *frightfest.co.uk*

Hartswood is also behind the forthcoming crime thriller *Wolf*, which will feature **Sacha Dhawan** and **Owen Teale** in leading roles. **Lee Haven-Jones** will be directing the last three episodes and **Nikki Wilson** is producer of the whole six-part series, which will air on BBC One and BBC iPlayer.

Filming has been underway for some time on the fourth season of HBO Max's *Doom Patrol*, which features **Michelle Gomez** and **Joivan Wade** in key roles and should be released soon.

Michelle Gomez in *Doom Patrol*.

THEATRE

Jacqueline King is appearing every day in the play *Spoons* at the Gilded Balloon Patter Hoose (sic) in Edinburgh – but hurry, as the run ends on 28 August. Meanwhile, you have until 10 September to enjoy the star-studded production of Chekhov's *The Seagull* at the Harold Pinter Theatre, which has **Indira Varma**, **Robert Glenister**, **Gerald Kyd** and **Sara Powell** among the cast. Go to *haroldpintertheatre.co.uk* for more. **TOBY HADOKE**

Anton Chekhov's
THE SEAGULL
A version by Anya Reiss
Directed by Jamie Lloyd
RETURNS TO LONDON 29 JUN – 10 SEP '22

OBITUARIES

Bernard Cribbins OBE, who played Tom Campbell in *Daleks' Invasion Earth 2150 A.D.*, then Wilfred Mott from *Voyage of the Damned* onwards – plus Arnold Korns in Big Finish's *Horror of Glam Rock* – died on 28 July, aged 93. **DWM**'s tribute to Bernard begins on page 12.

David Warner died aged 80 on 24 July. He was Professor Grisenko in *Cold War*, voiced Lord Azlok in the animation *Dreamland* and played an alternative universe Doctor in several Big Finish audios. A detailed account of his stellar career can be found in **DWM** Special Edition 61: *Guest Stars*, available now.

Mona Hammond

Tony Dow

Alan Grant

Mona Hammond OBE, the *EastEnders* actress who founded the groundbreaking theatre company Talawa and played Rita-Anne in *Rise of the Cybermen*, died on 4 July, aged 91.

Bernard Cribbins

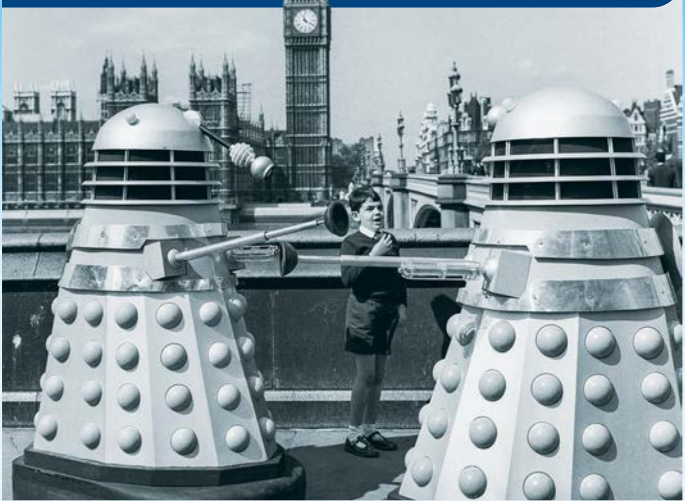
David Warner

Ian D Tootle, assistant floor manager on *Mawdryn Undead* and *Enlightenment*, died just before Easter, aged 67.

Tony Dow, the American actor who starred in the landmark American sitcom *Leave it to Beaver* from 1957-63 and in later life turned to visual effects, including those for the 1996 *Doctor Who* TV movie, died at 77 on 27 July.

Alan Grant, the comics legend who wrote the strip adventure *Invaders from Gantac!* for **DWM** in 1989, died on 20 July, aged 73.

THIS MONTH IN... 1964



THURSDAY 20 AUGUST

Andrew Tuttner meets the Daleks – as seen on the cover of *The BBC: A People's History*.

A Dalek delights the crowd outside the London Planetarium.

Doctor Who's producer Verity Lambert alongside the Planetarium's projector.

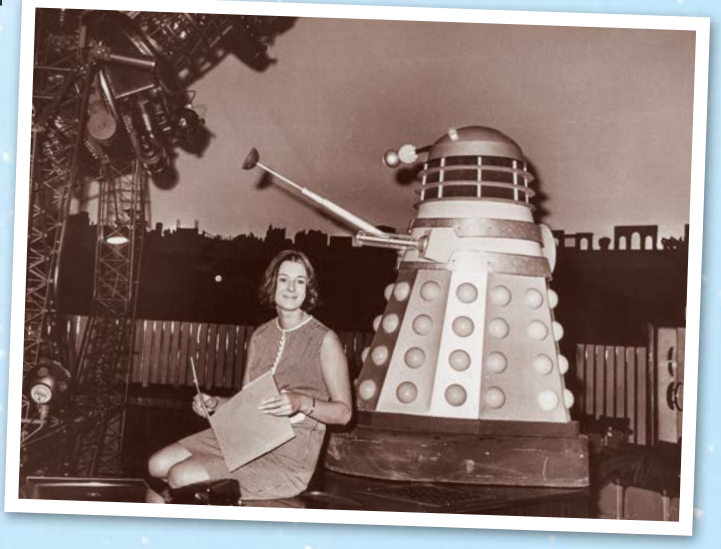
Ubiquity has made 'iconic' a dread word, to be avoided wherever possible. Sometimes, though, it's entirely appropriate – as with the picture featured on the dustjacket of David Hendy's chunky volume *The BBC: A People's History* (published earlier this year by Profile Books). It shows eight-year-old Andrew Tuttner – in high-waisted short trousers and a tie – addressing two Daleks at the top of the steps leading up from the Albert Embankment to Westminster Bridge, with Big Ben situated directly across the River Thames.

Clearly, the picture was chosen as a summation of the entire history of the Corporation; if one overthought it, one might even perceive the voice of the people ringing out above opposing forces, watched over by the Establishment. It would seem to belong with the famous shot of four Daleks crossing the bridge, with the Houses of Parliament behind – a photograph taken early in the morning on Sunday 23 August 1964, during location filming for *The Dalek Invasion of Earth*. In fact, the photo of Andrew was taken three whole days earlier, sometime between 1.15 and 2.15pm on Thursday the 20th, at the end of a magical if not entirely mysterious tour organised by the BBC Publicity Department.

"The year is around 2000. The place is London. And suddenly in familiar haunts appear invaders from space – Daleks," began the press release that invited Fleet Street's hacks and snappers to go "LOCATION HUNTING WITH THE DALEKS". Producer Verity Lambert and the director Richard Martin were about to embark "on a short tour of London looking for locations for film sequences", it explained. "Unknown to them, of course, the Daleks know about the expedition and are coming along too, so anything can happen – and probably will. Why not come along too."

Minibuses were laid on, leaving the production offices at Threshold House, on Shepherd's Bush Green, at 8.45am. Among the journos who RSVPd the photocall clerk Pamela Pyer was the *Marylebone Mercury*'s diarist 'George Street' (a pseudonym, most likely). "I went down among the Daleks this week," he wrote in his regular column, published eight days later. "They were first spotted heading for Madame Tussaud's in Marylebone Road where they caused chaos in the Hall of Kings...

"Everywhere they went they were followed by an excitable group of children – and adults. After about 15 minutes in the Hall of Kings amid a mass of visitors who did not seem to know what was going on they moved next door to the Planetarium where they were up to their antics for another half hour."



The itinerary shows that the Daleks were scheduled to rock up to the Baker Street area at around 9.30am, one of them posing with producer Lambert, chic in a smartly striped dress, beside the Planetarium's Zeiss projector. Presumably, one of the Daleks' occupants took a break at some point, since 'George' recorded how the creatures were man-operated: "He sits on a little seat inside them and peddles [sic] them along while working the antennae." On the street outside, three bobbies joined in the larks, depositing a 'NO WAITING' sign beside one of the weird invaders: "But the long arm of the law arrived and soon they were piled onto the back of a lorry and taken down to Buckingham Palace..."

Alas, the police were less obliging when it came to this next stop, scheduled for 11.45am on the lawn to the left of the Mall. The front page of the next day's *Daily Mirror* described how: "SCOTLAND YARD stepped in yesterday and stopped the BBC from rehearsing TV film shots of 'Dr. Who' and his Dalek monsters in the Mall near Buckingham Palace...

"They thought the Daleks would cause a traffic jam."

And so, said the *Mirror*, the Daleks decamped to Westminster Bridge – "where an 'invasion' by the Space monsters will be filmed in the early morning this weekend." And where, it transpired, their paths would intersect with young Andrew Tuttner's...

Much has changed in the 58 years since Andrew's picture was taken. For one thing, the National COVID Memorial Wall is situated at the foot of those steps he once stood on with his strange new friends. And for another, the time and place of a forthcoming *Doctor Who* location shoot would surely never be announced on the *actual front page* of a national newspaper.

ALAN BARNES

ALSO THIS MONTH

Actor Roy Kinnear.

Friday the 21st
A pair of Daleks also turned up at 8.00pm in the fourth instalment of *A World of His Own*, a vehicle for the comic actor Roy Kinnear. He played inveterate daydreamer Stanley Blake who, while trailing after his wife on a tour of West End shoe shops, fell into a fantasy about meeting two 'Dahleks' (apparently) on the strange Planet X. This long-lost comedy was written by Dave Freeman – an Associated London Scripts stablemate of Dalek deviser Terry Nation.

The Best Wilf in the World

Past and future showrunner **RUSSELL T DAVIES** explains why the late **BERNARD CRIBBINS** was one of *Doctor Who*'s most accomplished – and beloved – cast members.

CAROLS IN CAMDEN

Above: Astrid Peth (Kylie Minogue) and the Doctor (David Tennant) meet Wilfred Mott (Bernard Cribbins) in *Voyage of the Damned* (2007).

Right: Colin Baker (centre) is welcomed to the set of *Voyage of the Damned* by producer Phil Collinson and showrunner Russell T Davies on 31 July 2007, the night that Bernard recorded his first scene for *Doctor Who*.

Doctor Who is so well documented, I know exactly when I first met Bernard Cribbins. The night of Tuesday 31 July 2007.

It was a night shoot for *Voyage of the Damned*. We'd planned a nice little cameo for Bernard, just a bit of fun for Christmas. I arrived in Cardiff city centre, went upstairs in the pub which was acting as our green room, and there was, to my surprise... an audience. Cast and crew all gathered around someone. Laughing! David Tennant hooting, Kylie Minogue happily and graciously taking a back seat for the great man himself, Bernard Cribbins. Twinkling away. My God, he twinkled. He had a suitcase of props. (A suitcase? The director, James Strong, remembers it as an army knapsack. *Doctor Who* might be very well documented, but everything slips and slides in memory, I wonder which one's true.) He had hats and badges for Stan, his character, and even a rubber chicken. For younger readers: rubber chickens used to be a thing. Comedians used to have them. I don't know why. And there was Bernard's. "Just in case!"

The shoot was glorious. I was distracted by another visitor, Colin Baker! First time I'd ever met him. David came running over to say hello. There was something in the stars that night. But then we wrapped, off went Bernard, and we thought that was that.

Then Series 4 hit a problem. The wonderful actor playing Donna's father, Howard Attfield, was very ill, and we soon realised we'd have to cope without him, with all the good will and best wishes of his family. (I'm still in touch with his wife, Jill; she runs a B&B and has published a beautiful book of poems and insights called *Not Without Howard*.) It felt disrespectful to cast someone else as Geoffrey Noble, so I suggested making the new character Donna's grandfather instead.

I was on a train when producer Phil Collinson phoned. "I've had an idea! Why don't we cast Bernard Cribbins?" Oh God. Yes! Brilliant! And that's why Phil is one of the best in the land. He said, Bernard could be a different character, does it matter that he was in Christmas too? But I said, no, make him the same man! Why not? Without realising it, that was the first decision in making all those characters strangely connected, which was to become the story of Donna Noble's life.

I just didn't like the name Stan. Couldn't imagine it. Moments of crisis. Facing the Daleks. "Stan!" "Help me, Stan!" "Come back, Stan!" I said to Phil, "Can

Far left above: Donna Noble (Catherine Tate) with her grandad, Wilf, in *Turn Left* (2008).

Far left below: Wilf and his daughter, Sylvia Noble (Jacqueline King), embark on a counter-attack against the invading aliens in *The Stolen Earth* (2008).

Left: Bernard last appeared as Wilf in *The End of Time* (2009-10).

Bottom: With David Tennant on 20 January 2010, accepting the National Television Award for Most Popular Drama on behalf of *Doctor Who*'s cast and crew.

we go back? And change that original character to… oh, let's say, Wilf? Wilfred Mott?" *Voyage of the Damned* hadn't yet transmitted, so we went back, erased Stan from the credits, and Wilf was born.

And then, well. Glorious days. Catherine, Bernard and Jacqueline King; Donna, her grandad and her long-suffering, or insufferable, mum. God, I loved them.

Over that series, we all got to know Bernard. His endless joy. A good gossip. A bit more fruity and four-letter wordy than you'd think. Friend to all – I'll never forget the night we won the National Television Award, and David pushed Bernard forward to make a speech, and Bernard – Lis Sladen and June Whitfield standing beside him, what a cast! – thanked the runners. "Tom and Blod!" No one ever does that.

He knew everyone. I'd test him. John Lennon? Oh yes. David Niven? Yes. Sophia Loren? Yup. Harold Wilson? "And Marcia too!" We were discussing *The Once and Future King*, for some reason, and Bernard said about TH White, "Strange man. But perfectly nice to me! We sat on the stairs at a party in Soho, impersonating birdcalls." And then, next second, he'd say, "I was talking to Ashley Banjo last week."' Bernard, how the hell do you know Ashley Banjo? "Oh, he's a delightful man! So kind!"

Over that series we all got to know Bernard. His endless joy. A good gossip.

Above left: Bernard with Gill, his wife.

Above right: The Master (John Simm) interrogates a defiant Wilf in *The End of Time* Part Two.

Below: Members of 'The Silver Cloak' – Winston Katusi (Allister Bain), Minnie Hooper (June Whitfield), Oliver Barnes (Barry Howard) and Wilf – in *The End of Time* Part One.

→ We always talked about one name in particular. Gill, his wife. I swear this is true: I never had a conversation with him in which he did not mention her name. Everything would turn back to her, every time. And he never, ever rolled his eyes to make one of those old-ball-and-chain jokes. Never. Although Gill could be nicely wry about him. I phoned him once, and Gill answered. She said with a sigh, "You can't talk to him right now, he's hanging out of the window, shooting moles." And yes, in the background, bang! (Bonnie Langford maintains he was shooting squirrels, but there goes the memory, sliding again, I remember moles and I'm sticking to it!) I've got very happy memories of the *End of Time* press launch, in BBC Television Centre, Bernard and Gill sitting there together being fêted by everyone.

And he was always on the phone. In between episodes, calling for a chat, saying merry Christmas, happy birthday, always asking, "Where are you now?" He was always fascinated by where I was. And he had the greatest skill of all, which was not making a phone call last too long. Before anything flagged or wandered, he'd say, "Must go, bye bye!" And off he'd pop. Oh, I wish he hadn't had that skill now, I wish we could talk for hours.

> It's got to be said that he loved being in *Doctor Who*. For Bernard it was deep and profound.

It's got to be said, he loved being in *Doctor Who*. And I know I'm saying that in a magazine which practically exists for actors to say so. Or else! But honestly, with Bernard, it was deep and profound. He properly respected this old show, and its success amazed him. We took him to the *TV Choice* Awards and he sat there in his dinner jacket and bow-tie with a look of amazement on his face, saying "I've got kids in the street calling me Grandad." We sent him on stage to collect the award, on his own, and the whole ballroom stood and applauded him, all whistling and cheering. Bernard on high!

We finished Series 4, but I wasn't done with him yet. By then, I'd taken to calling him my old soldier, and I summoned him for duty one last time, in my then-final episode. I'd rather liked the combination of the Doctor and Mr Copper (Clive Swift) in *Voyage of the Damned*; I thought that an evergreen Doctor worked nicely with an older fella. And I'd talked a lot to Bernard about his days as a paratrooper; I wanted that on screen. The things Wilf says in *The End of Time* Part Two, about the Mandate of Palestine in 1948, the blizzard of bullets on a rooftop, that's all word-for-word Bernard.

The point is, I was burning to write *more* for Bernard. More and deeper and better. Because when he said my lines, it was like hearing a song being sung, dawn-fresh and note-perfect. That's all I ever want, to write for limitless, unafraid genius. And I knew, I just knew in my heart, how much further we could go. I've been reflecting, since Bernard passed away, how far my writing for him went. Into a surprising darkness. He's very much known for comedy, but my God, you'd look into those eyes, and the twinkle was bright because of the darkness around it. You'd think he was born to play the Fool, but I think he was Lear.

And I'm amazed, looking back, at the stuff I wrote for him. *The End of Time* is about an old man coming to terms with his life as a soldier; he owns a gun but could never kill anyone. And yet, he must ask his friend to become a murderer. And then it's Wilf who knocks four times and causes that friend's death! When the Master changes the bodies of everyone on Earth into a copy of himself, Wilfred Mott wonders about his late wife, "D'you think he changed them? In their graves?" Bloody hell, how dark is that? Because that's what I saw in Bernard. Not darkness, but an infinite capacity. He could play the wildest things and make them true.

That's why Wilf kept coming back. I'm only properly realising it now, after he's gone. I write to write new things, or to write old things well, to find emotions I've never touched. And I was drawn like a moth to a flame to Bernard Cribbins. To his talent. To his humanity.

And let's not forget – to hell with tragedy, he was funny as hell! Oh, comedy, that's talent! Oh my God, he'd make us laugh, on screen and off. And so, as *Doctor Who* marched onwards without us, I stayed in touch. Always, the phone calls, "Must go, bye-bye!" Sometimes he'd send me a book, out of the blue. He was always cooking up plans, introducing me to his friends, wondering if we could do radio plays or monologues together. And raising money

for charity, maybe the greatest of his skills. I know the White Lodge Centre was very close to his heart. As their patron, he raised huge amounts of money for them. He'd always be asking for autographs and signed *Doctor Who* scripts – no one could resist a call from Bernard!

I used to send him flowers on his birthday. He's the only person I've ever done that for, every year. They'd say "from Doctor Who." But after a few years, he said, "They're from you really, aren't they?" Okay, you got me. My husband, Andrew, used to love reminding me of the date; 29 December, so he'd always mention it on Christmas Day. And when my husband was gone, I'd remember it on his behalf.

In 2012, we set sail in *Old Jack's Boat*, a BBC show for pre-school viewers. It was set up by an old friend of mine, Dominic MacDonald – once the presenter of TV's *It's Wicked!* – and Bernard asked if I'd write some episodes. It was far more than a kind request. Bernard knew that I'd stopped work because Andrew had been diagnosed with brain cancer. The old soldier guessed that I needed to write *something*. "Come and have a go," he said, "Won't take long. Have some fun."

I then had a lovely day on set with Bernard and the team. While the exteriors of the show were recorded in Staithes, in Yorkshire, the interiors were recorded in the Space Studios in Manchester. On my doorstep! It was a lovely, huge space with that little boat in the middle, Bernard surrounded by lobster pots and portholes and Salty the Dog. I had such a good time, watching him at work. Again, as always, the crew adoring him. Every time he'd stumble over a word, he'd look at me and say, "It's his fault."

The show turned into one of the greatest joys of my life. Dominic said, "D'you fancy writing a Christmas episode? I can get you a brass band. And a song." Oh yes please! So I wrote *The Christmas Quest*. *Doctor Who*'s wonderful Martha, Freema Agyeman, had starred in the first series, but by that stage she'd moved to America. So when she appears at the end of that episode, she's actually standing against a green screen in New York!

But again, it's funny to consider; looking at Bernard, at the pools of his eyes and the tremble in that smile, I was led, once again, to sadness. To something deeper, richer, more resonant. So suddenly, in that story, Jack has a long-lost wife, who he remembers every Christmas. Blimey, it's sad. Bernard at his absolute best. The episode won a BAFTA, and has been repeated every year since on the CBeebies channel. I hope that tradition never ends.

Time goes on. Life is long. And we never lost touch. I know, in those final years, with Gill's illness, things weren't easy. Which he kept private. I'd ask, and he'd say, "Must go, bye-bye!" But he'd still be as bright and funny as ever.

And look, yes, all right, that's not the last time I ever worked with him. The story does not end there. There are more tales of Bernard to come. But in time, okay? Wait till the right time. Although I hope the stories never end. In the last weeks of his life, I happened to meet Jenny Agutter, his co-star in *The Railway Children*, and who did we talk about? Bernard, of course, always Bernard. Memories might slip and slide but he will be remembered forever.

I loved him. I'm so sad he's gone. And I'm so very happy that I knew him. Good night, old soldier. Must go. Bye-bye. **DWM**

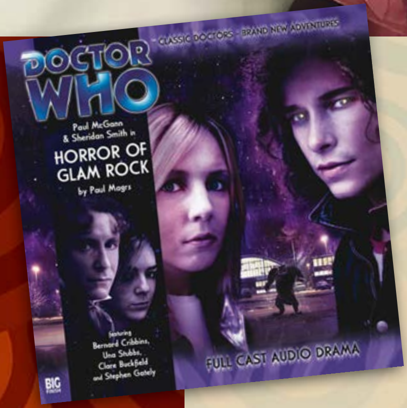
Dances and Delight

In 2016, I made a production of *A Midsummer Night's Dream* for BBC One, with an all-star cast. And what better star than Bernard? Even then, offering him Shakespeare, he was nicely beady. "Let me see the script first." That's how to keep a career on top form! The play ends with a Bergomask, and David Tennant suggested using *It Was a Lover and his Lass* from *As You Like It*. I love that ending. It's very hard to create a sense of joy on screen – horror is easy, joy is not. Just like life. But Bernard's lovely, funny Snout the Tinker leads us into it beautifully. He sings, and lovers are united, and magic rules the world, in a truly diverse glory, with Bernard Cribbins and a bunch of happy showbiz mates all toe-tapping away. It's one of my favourite memories of him, leading the dance, with his lovely smile.

Above left: As Old Jack, with Salty the dog, in *The Christmas Quest* (2013), an episode of *Old Jack's Boat* written by Russell T Davies.

Above right: As Snout in Russell T Davies' retelling of *A Midsummer Night's Dream* (2016).

Below: Wilf gives the Doctor a farewell salute in *The End of Time* Part Two.


CLASSIC DOCTORS · BRAND NEW ADVENTURES
DOCTOR WHO
Paul McGann & Sheridan Smith in
HORROR OF GLAM ROCK
by Paul Magrs
featuring Bernard Cribbins, Una Stubbs, Clare Buckfield and Stephen Gately
FULL CAST AUDIO DRAMA
BIG FINISH

The Funky Cribbins

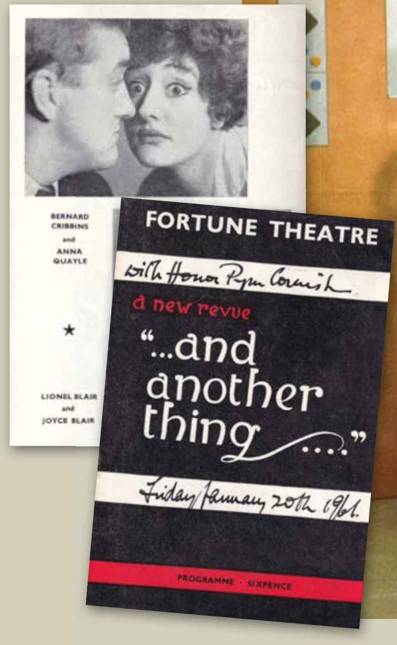
Before Wilf, **BERNARD CRIBBINS** returned to the *Doctor Who* world as a 1970s pop music impresario – a Big Finish role that conjured up memories of his own recording career. **MARK WYMAN** and **NICHOLAS BRIGGS** were his audience...

More than 40 years after co-starring in the movie *Daleks' Invasion Earth 2150 A.D.*, Bernard Cribbins made his first *Doctor Who* comeback as musical Svengali Arnold Korns in the Big Finish/BBC7 audio adventure *Horror of Glam Rock*. **Doctor Who Magazine** was present at the September 2006 recording, where Bernard strummed a guitar and hummed tunes during the course of an interview, with **DWM** listening in alongside Big Finish executive producer Nicholas Briggs. Only two short fragments were published in the original write-up, in issue 375 – so what follows is Cribbins uncut...

Bernard was quick to acknowledge that his audio encounter with Paul McGann's Eighth Doctor wasn't his first meeting with the time and space traveller. "Yes, I did a movie in the 1960s with the lovely Peter Cushing as the Doctor. Roy Castle did the previous one and he was either

Above: Claire Buckfield, Bernard Cribbins and Stephen Gately at the recording of the *Doctor Who* audio adventure *Horror of Glam Rock* (2007).

Right: Professor Holly (Peter Cushing) and his orderly Job (Bernard) in the 1965 Hammer film *She*. Photo © Studiocanal.


BERNARD CRIBBINS and ANNA QUAYLE
LIONEL BLAIR and JOYCE BLAIR
FORTUNE THEATRE
with Honor Pym Cornish
a new revue
"...and another thing....."
Friday January 20th 1961.
PROGRAMME · SIXPENCE

Far left: Bernard starred alongside Anna Quayle in *"...and another thing...."* at the Fortune Theatre in 1961.

Left: Tom Campbell (Bernard, second from right) fails to keep in step with the Robomen in *Daleks' Invasion Earth 2150 A.D.* (1966). Photo © Studiocanal.

unavailable or too short for the uniform, so I got the job." His character, Tom Campbell, was "a policeman who got knocked on the head and then found himself in the TARDIS. He later reverted to his first scene – except a minute before, so that he could catch the crooks...

"We had a great time but I got into terrible trouble with Gordon Flemyng, the director, because Bob Jewell, one of the guys operating the Daleks – who had to speak the lines to co-operate with the live actors – was Australian. So I laughed every single time we heard, 'You will be exterminated' in an Aussie accent from Bob's Dalek, and Gordon was snarling 'For God's sake, Cribbins!' at me the whole day with them." Bernard got his own comedy scene, joining Robomen queued up at a food machine: "I enjoyed that because of the ad-libbing – all those terrible pills we had to keep popping."

At that time, Bernard's face would have been familiar to film-goers – among others, for his previous starring role beside Cushing in the 1965 Hammer Films epic *She*. Before that, in 1962, he'd spent time in the Top Ten, just like one of his *Horror of Glam Rock* co-stars – the late Stephen Gately from Boyzone, playing one of 'The Tomorrow Twins'. But how did Bernard get his two big hits? "I was an actor first and foremost but a pop star for three months and hugely famous, especially in our street. I did some lovely work, including *Hole in the Ground,* with that sweet man George Martin [the Beatles' producer]. George, who was then an A&R man [Artists and Repertoire] at Parlophone, saw me sing in a revue at the Fortune Theatre and recorded my number, *Folk Song*. It sold about 25,000 in two weeks and when EMI said, 'Could we have another one?' its writers came up with *Hole in the Ground...*" Reaching number nine in the charts, the workman-themed tune was followed up by a song about furniture removal: the equally famous *Right Said Fred*.

In fact, Bernard might have returned to *Doctor Who* long before 2006. "When Jon Pertwee was leaving there were a lot of interviews with the then producer, Barry Letts. I went along to be interviewed with a view to playing Doctor Who. I would love to have done it, but as we were nattering Barry said, 'I know what roles you've done, Bernie, but what else can you do?' So I said, 'I was a paratrooper, so I can rush about and roll around the floor as I'm fighting,' but Barry said, 'Oh no, the Doctor never fights.' We concluded the interview and Tom Baker, who I thought was absolutely wonderful at it – commanding and slightly potty – got the job, obviously. And two episodes in, Tom was knocking lumps off somebody!" Bernard chuckled when recalling, "I thought to myself, 'How dare they say he doesn't have to fight?' But that was the nearest I got to playing it – an interview that I failed."

PARLOPHONE
45 R.P.M.
THE HOLE IN THE GROUND
mono
THE HOLE IN THE GROUND
BERNARD CRIBBINS
PARLOPHONE
45 RPM
RIGHT SAID FRED

Below left inset: Three of Bernard's hit singles: *Folk Song* (1960), *The Hole in the Ground* (1962) and *Right Said Fred* (1962).

> "I laughed every single time we heard 'You will be exterminated' in an Aussie accent."

Asked how his role in the McGann audio came about, Bernard quipped: "I opened a newspaper, saw it advertised and thought, 'I could do that.'" When **DWM** suggested that Paul Magrs' story, set in a motorway services under monstrous siege, wasn't the most serious, he protested "You can't have been watching what I was doing!" – then chanted, like a monk, "I am being very serious with my part." He admitted: "I didn't even know that *Doctor Who* was on BBC Radio, to be honest, because we don't have digital at home yet. We might get it just to find out what I've done with this role."

Were there more *Doctor Who* parts that Bernard could have imagined himself doing – a monster, perhaps? "Not a great roaring monster, because they are very tiring to do, but I could be a slimy or sinister one, like Gollum. Perhaps I could lie on a squeaky lilo to do it, and give the impression of many little feet like a caterpillar – a nice, easy, slithery monster."

But Bernard's *Doctor Who* future turned out to be very different... **DWM**

Bottom: Tom, Craddock (Kenneth Watson) and Dr Who (Peter Cushing) are prisoners aboard a flying saucer in *Daleks' Invasion Earth 2150 A.D.* Photo © Studiocanal.

Above: Old soldier Wilfred Mott (Bernard Cribbins) returns to action in Part Two of *The End of Time* (2010).

THE GREATEST SHOWMAN

"He had a classic, timeless type of talent." **BERNARD CRIBBINS'** friends and colleagues talk to **BENJAMIN COOK** about one of *Doctor Who*'s shining lights.

JACQUELINE KING

Sylvia Noble

"When, very sadly, Howard Attfield, who had played Donna's father, died, I remember Russell T Davies ringing me to tell me about the new casting: Bernard, who had appeared in an earlier episode [the 2007 Christmas Special, *Voyage of the Damned*], would be joining us as Donna's grandfather, Wilfred Mott. Out of respect for Howard, I kept my response muted. It wasn't until much later, when Russell said, 'I think we can be excited about working with Bernard now,' that my whoops of delight came out.

"How can I describe what it was like to meet a man who'd been a presence my whole life? I sang his songs, watched his films, listened intently to his storytelling… and now I was working with him. But of course, he made it seem perfectly normal. He had no ego whatsoever. What a gentleman.

"We discovered we had many things in common. We loved doing cryptic crosswords together. Of course, he got many more answers than I did. When I last saw him, back in May this year, I handed him my newspaper. Within minutes he'd solved three clues that I'd been struggling with! Not bad for 93, eh?

"And while working with him, I hardly had to act – just react. The only difficulty would be trying not to

laugh. He was so inventive, always trying new ways to play a scene. I genuinely felt huge love for Bernard, which translated into Sylvia's love for her father. She was as strict with him as she was with Donna, but I've always known you are hardest on those you love.

"I have two things that I'll treasure forever in connection to Bernard. One is a photo taken on a rare occasion when he wasn't running around with great gusto on set. We were on a lunch break and had fallen asleep on the sofa with our heads touching. The other is a message he left on my answer machine – that dates it! I was so excited to have his beautiful voice on tape talking to me that I recorded it for posterity. I think I will be playing that back to myself many times from now."

> "HE WAS SO INVENTIVE, ALWAYS TRYING NEW WAYS TO PLAY A SCENE."
>
> JACQUELINE KING

JAMES STRONG

Director, *Voyage of the Damned* and *Partners in Crime*

"Bernard's part in the Christmas Special was basically a cameo. We had this legend of stage and screen coming in to do half a dozen lines as a newspaper seller. But it was such a special moment for the show. To have him there was incredible. He turned up for his bit, at two in the morning, with a duffel bag, this army knapsack of stuff – props, bits that might come in handy. In there, amongst other things, were his parachuter's beret and badge [from his national service days in the Parachute Regiment]. So he wore that badge on screen – I thought that was a wonderful little detail that we could have. I was less enthusiastic about the rubber chicken [see page 12]. Ha, I know. What a missed opportunity.

"From the moment he arrived on set, I remember Bernard doing a little tap dance and entertaining. I almost had to say to him, 'Bernard, this is amazing, but wait till the camera's on you!' I remember Kylie Minogue and David Tennant being blown away by this force of nature. He had such energy, such life about him, such passion. Bernard was a born showman. A complete legend. And the nicest guy in the world – a kind, sweet, gentle, generous man.

"He made such a big impression that we invited him back [as a recurring character in the 2008 series], when dear Howard sadly died. It was a real thrill for me to be directing Bernard again [in *Partners in Crime*]. Establishing him as Wilf was one of the joys, the thrills, of my career. As well as a fabulous, iconic entertainer, Bernard was a brilliant actor, and he brought so much pathos and emotion to that role. He was slightly unrecognised and underrated as a dramatic actor, so it was a fantastic opportunity to remind people just how good Bernard Cribbins was." →

Above left: Sylvia Noble (Jacqueline King) and her dad Wilf in *Partners in Crime* (2008).

Above right: Sylvia and Wilf hunt Daleks with a paintball gun in *The Stolen Earth* (2008).

Below: Bernard (top row, centre) in his national service days.

Bottom left: Wilf makes his first appearance in *Voyage of the Damned* (2007).

Bottom right: Donna Noble (Catherine Tate) opens her heart to her doting grandad in *Partners in Crime* (2008).

Above: Bernard reads another story for *Jackanory* in 1991.

Below: Wilf and the Doctor (David Tennant) infiltrate the grounds of the Naismith mansion in *The End of Time* Part One (2009).

Bottom left: Donna and Wilf see the stars going out in *Turn Left* (2008).

Bottom right: An emotional reunion in *The Sontaran Stratagem* (2008).

PHIL COLLINSON

Producer

"Bernard was a big part of my childhood. He was the voice of *The Wombles*, which I watched all the time. I loved it when he did *Jackanory*. Obviously I loved him in the Dalek film [1966's *Daleks' Invasion Earth 2150 A.D.*]. So the first time I met him, on *Voyage of the Damned*, I was so excited. Everyone had been focused on Kylie, but the show was stolen by Bernard that night. It was that rare thing of meeting your hero and him being even better than you'd ever imagined. He was just gorgeous.

"So when we were casting Donna's granddad, I said, 'What about Bernard?' At that point, *Voyage of the Damned* hadn't aired, so stupidly I said to Russell, 'And we could reshoot the scene in the newspaper kiosk with someone else. It'd be easy enough to do.' Russell said, 'What are you talking about?! Why reshoot it? We just make it the same person and he's Donna's grandad.' Oh God, of course! So it was sort of my idea to bring back Bernard, but I would have screwed it up.

"But I was still quite pleased with myself, because Bernard was brilliant as Wilf. Even though he was in his late 70s, early 80s, you never felt like he was an old man. He had tremendous energy. He had as much energy as David, really – I loved watching them together – and yet he carried all that history and gravity that comes with great age. I loved watching Bernard and Catherine Tate together, too. Wilf's the sort of grandad everyone wants.

"'National treasure' gets bandied about a bit, but Bernard genuinely was. More than anything, however, he was a dear, kind man. The last time I saw him he was working – he loved to work – and he was on great form. He was quite frail and in a wheelchair, but then, the minute the camera was on him, he came alive. Oh, it was lovely to see. I adored him. It's a shame he couldn't have seen the outpouring of love since he passed – how much everyone absolutely loved him."

"WILF'S THE SORT OF GRANDAD EVERYONE WANTS." PHIL COLLINSON

DOUGLAS MACKINNON

Director, *The Sontaran Stratagem/ The Poison Sky*

"When I was in prep on my two Sontaran episodes, I remember two conversations in particular. Russell passed me in the corridor and went, 'Oh, by the way, you've got one of the most important scenes in all of contemporary *Doctor Who*, in these episodes.' I went, 'Oh?' 'It's the scene where Donna is stuck on the Sontaran spaceship on her own and she doesn't know how she's going to get off. It's an ordinary human being stuck in a terrifying alien environment.' I thought, of course, yes, that *is* an amazing scene.

"Two days later, Julie Gardner [executive producer] called me in to her office. 'I just wanted to let you know,' she said, 'that you've got one of the most important scenes in all of contemporary *Doctor Who*, in your episodes.' I said, 'I know, Russell told me.' She said, 'Yes, it's the scene where Donna returns home and she's reunited with Wilf – where she runs down the street to him. It's an ordinary human being realising that Donna has returned to tell him about her extraordinary adventures.' Of course, Julie and Russell are both right, in different ways. But the two scenes do sum up the show for me.

"When we filmed the scene in the street, I told Bernard what Julie had said. 'No pressure, then!' he replied. 'We'd better get this right, Douglas.' And I think we did pretty well. Bernard completely sells it, even without a single line. His look of joy, and hope, and wonder... it's very

moving. That's why viewers responded to Bernard so amazingly, throughout his career: he had heart. He was the heart of *Doctor Who*. Even when Wilf and Donna are just sat at that kitchen table, talking, Bernard had a way of sparkling on screen – of evoking wonder. He was tremendous. He brought that extra bit of magic. I think those scenes are *Doctor Who* at its best, and Bernard is the best of *Doctor Who*."

JULIE GARDNER

Executive Producer

"Even in his 90s, Bernard was still a big-hearted kid. There was a childlike joy to the man. I saw him a couple of months ago – we went for dinner – and he was still razor-sharp and funny, and it was humbling and brilliant to spend time with him. My God, what a life! What a career! To have a marriage that lasted over 60 years, and a career that lasted over seven decades… it's incredible. I was in awe of him.

"For all the joy and fun, he worked *so* hard. He was so inventive. You'll have had Russell and James [Strong] – and anyone else who was there that night in 2007 – tell you that Bernard turned up on set with a big bag of props. But *why* did he do that? Because he was always thinking. Because he really cared – about every detail.

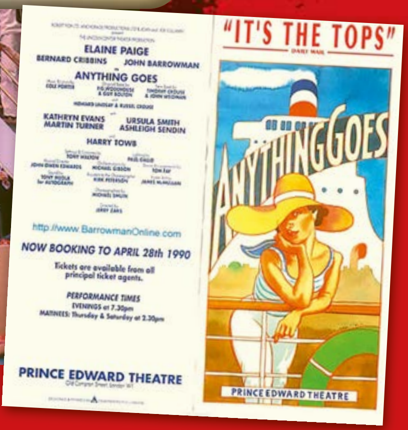
"And he loved the writing. He loved Russell. He respected hard work, and he saw how people put their hearts and souls into *Doctor Who*, and I think that made him happy.

"When I think about what qualities made him perfect to play Wilf, the first word that comes to mind is *honour*. He brought such honour to the part. Such respect. And service. Self-sacrifice. Bernard had served in the army, hadn't he? There's a joy in seeing Wilf brandishing a paintball gun and firing at a Dalek [in 2008's *The Stolen Earth*], but the thing I really remember is him saluting the Queen [in *Voyage of the Damned*] and shaking his fist at those aliens. 'Don't you dare!'

"I can hardly bear to watch the episode where David's Doctor sacrifices himself for Wilf [2010's *The End of Time*,

→

YOU'RE THE TOP



ELAINE PAIGE
BERNARD CRIBBINS JOHN BARROWMAN
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MARTIN TURNER ASHLEIGH SENDIN
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"IT'S THE TOPS"
DAILY MAIL
ANYTHING GOES
PRINCE EDWARD THEATRE

In 1989, future Captain Jack actor JOHN BARROWMAN appeared alongside Elaine Paige and Bernard Cribbins in the West End production of the Cole Porter musical *Anything Goes*.

"Bernie and I just hit it off. I was in my early 20s, he was in his 60s, but we were both entertainers – both performers. I'd landed this role in *Anything Goes* where – no pun intended – I was the straight man to his comedy turn. I had to learn to watch and listen and, basically, he took me under his wing. It was my first professional job. I was wet behind the ears, and Bernie was a teacher and a mentor to me. I was very lucky. And we became really good friends.

"He and I would go for fish and chips between shows – two shows a day – and then stop off at Patisserie Valerie on the way back, for custard cream doughnuts. He'd say to me, 'You buy 'em, or it'll get me in trouble,' before mentioning his wife. 'Gill says I'm not supposed to eat these.' So I'd buy all the sweets and the toffee and the doughnuts, and we'd go back to the theatre and have them with a cup of tea in between Act One and Act Two.

"Throughout my career, every time I landed a new job, he'd call me. When I landed *Doctor Who* – however he found out, he found out – he was on the phone, congratulating me. Bernie adored *Doctor Who*, and he loved playing Wilfred. Catherine [Tate] and David [Tennant] loved him to bits. We always said that [Sarah Jane Smith star] Elisabeth Sladen was the mother of our ship, and I think Bernie was the grandfather. You watch those scenes with him and the impact that he had in those moments, with the salute on the doorstep [in 2008's *Journey's End*]… and the brilliance of the paintball scene, which was Bernie's idea. 'Why don't I take out a Dalek with a paintball gun?' And Russell was like, 'Yup, putting that in.'

"That shows you Bernie's passion and love for the character. I think that's the thing, that word *passion*. It kept him going throughout his career."

Above left: Wilf salutes the Doctor as they say farewell in *Journey's End* (2008).

Above centre: Bernard with John Barrowman and the cast of *Anything Goes* in 1989.

Above right: The theatre programme for *Anything Goes*.

Far left: A salute for the Queen in *Voyage of the Damned*.

Left: Wilf's paintball shot makes a direct hit on a Dalek in *The Stolen Earth*.

Right: Trapped in a Vinvocci glass cubicle, Wilf is saved by the Doctor in *The End of Time* Part Two.

Below left: Javone Prince, Fisayo Akinade, Bernard, Richard Wilson and Matt Lucas were the players-within-the-play in *A Midsummer Night's Dream* (2016).

Below right: A festive Wilf in *The End of Time*.

→ Part Two]. I don't know how many actors could have played the *soul* of that moment like Bernard. It's very raw, that scene. David's amazing in it. But it's Bernard's face, those watery eyes, and the restraint – because he's not sobbing, it's quite a restrained performance, a quiet dignity – that makes it so affecting."

DREAM TEAM

In 2016, Nardole actor MATT LUCAS appeared in Russell T Davies' TV adaptation of *A Midsummer Night's Dream*, playing Bottom to Bernard Cribbins' Snout.

"I've worked with lots of heroes, but I was particularly excited to work with Bernard as, at his age, I thought that ship had sailed. He was lively, very extrovert, chatty, interested, engaged, funny, silly, and full of patter. He definitely was a scene-stealer – he knew every trick – but I really didn't mind. I knew how lucky we all were to have him, so as far as I was concerned he could do what he liked. Which is just as well, because that's exactly what he did!

"I'd auditioned for the role of Bottom and not been cast. Then things changed and suddenly I got a call, so I hadn't had much time to prepare. I was so focused on trying not to muck it up that I managed to stay in the zone. I could tell, though, that Bernard was very adept at finding everything there was to find in a line or action. It was a pleasure to share the screen with him and watch him at work. And he was patient with me. He let me be a fan and was happy to answer my endless questions. He knew how much I loved his music, too. When we wrapped he gave me a signed CD, which I still treasure.

"Bernard was a mega-talent. He could act, write, sing – everything. He could do the funny stuff and the serious stuff. He had a classic, timeless type of talent. He would have been famous and loved in any era."

EUROS LYN

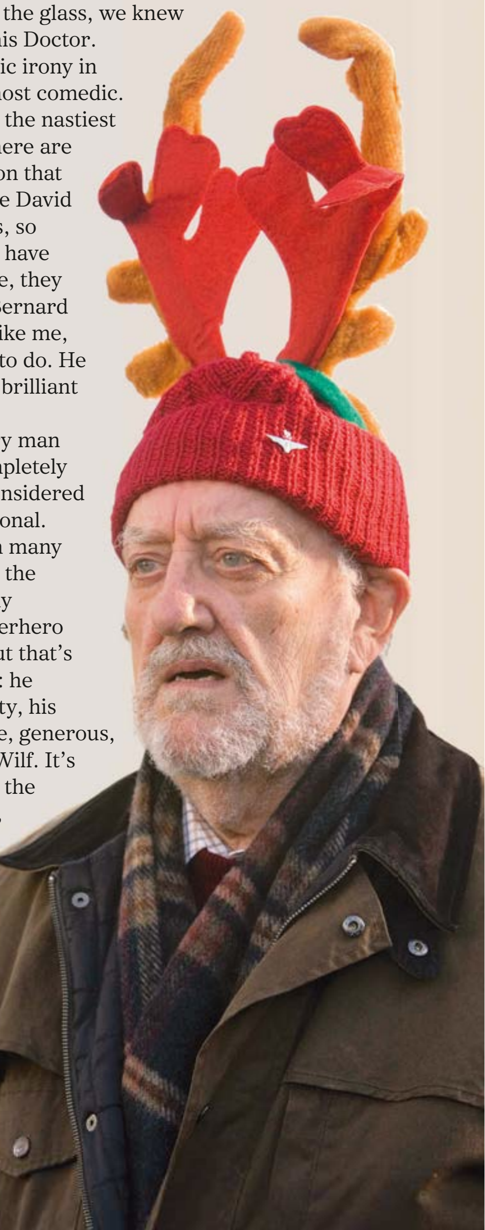
Director, *The End of Time*

"We can all get lost in perceived accomplishments; shows of ours that have been a success or that people say are 'classics'. Bernard had those successes – with bells on – time and time again, but he was still the most humble man that you could wish to work with. Despite his fame and status and illustrious CV, he was incredibly down to earth, and just like one of the gang. One of the great things about *Doctor Who* is that it's always felt like a giant team effort – from the showrunner to the day players – and Bernard joined in that effort with enormous commitment and kindness. Coupled with his brilliance.

"BERNARD DIDN'T NEED A DIRECTOR LIKE ME TO TELL HIM WHAT TO DO." EUROS LYN

"In the last episode I directed, the scene with Wilf in the booth, knocking on the glass, we knew was a death knell for this Doctor. There's this catastrophic irony in that moment that's almost comedic. The universe is playing the nastiest of all tricks on us. So there are many things weighted on that scene. Great actors, like David and Bernard, know this, so as the director you just have to trust them. Of course, they were both incredible. Bernard didn't need a director like me, really, to tell him what to do. He needed the space to be brilliant and be himself.

"Wilf was an ordinary man with a good heart. Completely unassuming. Always considered himself to be unexceptional. He was an everyman in many ways – juxtaposed with the Doctor, someone utterly extraordinary, this superhero from another world. But that's what Bernard could do: he could bring his humanity, his humility, his own gentle, generous, unassuming nature to Wilf. It's that ability to bring out the truth, the human truth, of a character that made Bernard so exceptional, and we absolutely loved him. We loved Wilf, and we loved Bernard." **DWM**



COLIN **BAKER** · BONNIE **LANGFORD** · RUTH **MADELEY**

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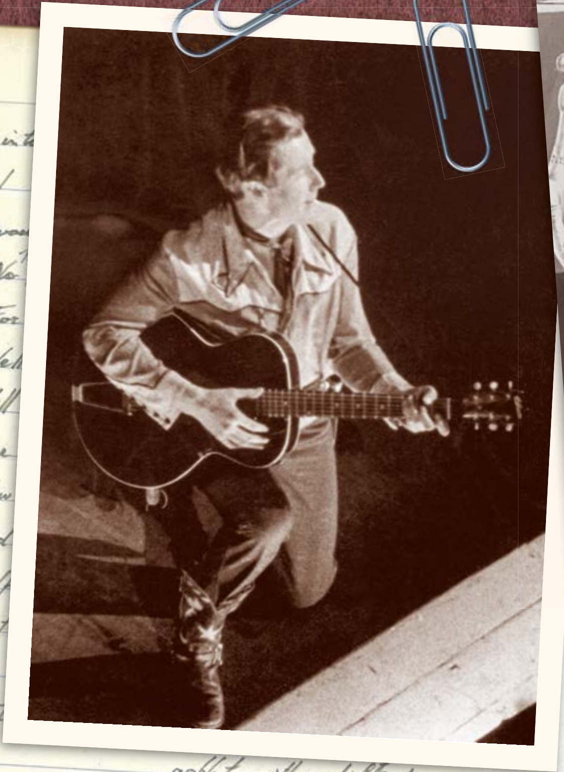
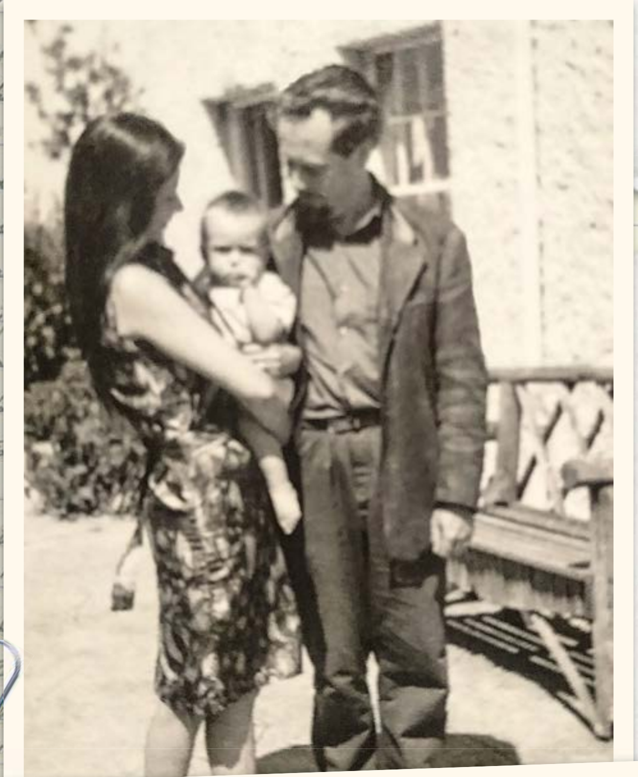


Man Out of Time

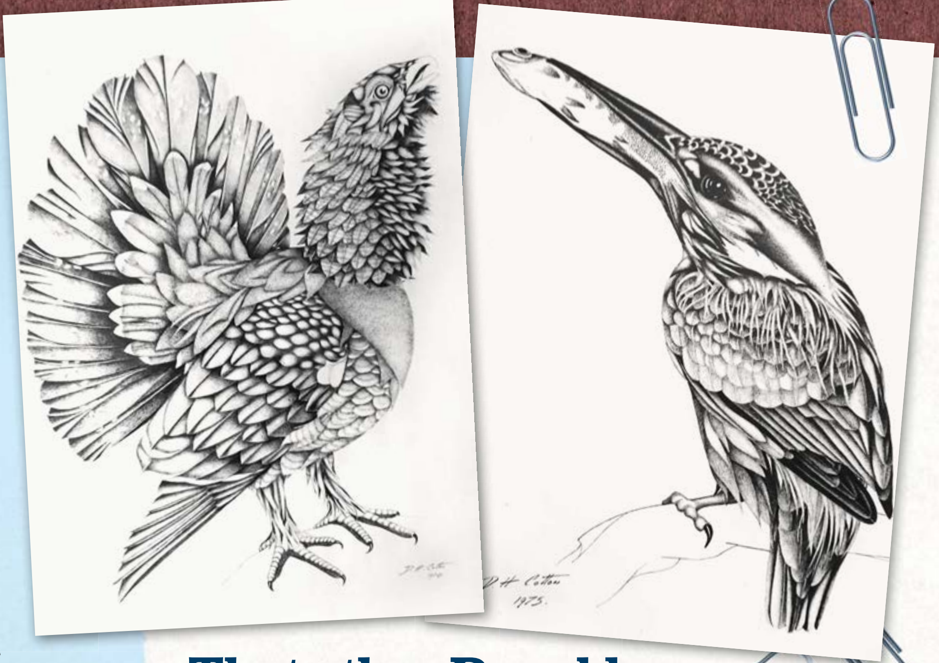
DONALD COTTON wrote two wildly iconoclastic adventures for *Doctor Who* in the 1960s, but little is known of his life. With the help of Cotton's family, friends and colleagues, **LUCAS TESTRO** reveals the secret history of one of the programme's most original voices.



The quasi-historical stories *The Myth Makers* (1965) and *The Gunfighters* (1966) marked out their author as perhaps *Doctor Who*'s most idiosyncratic scriptwriter – at least until Douglas Adams came along, more than a decade later. But if you Google 'Donald Cotton', he's virtually a ghost. In late 2019, I set out to uncover his story, recording my journey in the audio documentary *Myth Maker: The Lost Legacy of Donald Cotton*. I expected a legend. But the person I found was a sadder and more human figure than I could have imagined.

"I don't think you'll find a person who knew all of him. He presented bits of himself to various people," says Hilary Wright. Hilary has a pretty intimate perspective on Cotton: she was his wife.

Cotton was a decade into his career as an actor and writer when he met Hilary in 1963. He'd had some success in theatre, and his radio plays were a fixture on the BBC's Third Programme, the predecessor to Radio 3. They met at the Kismet Club, a regular haunt of London's artistic crowd. On an average night, you'd find the likes of Barry Humphries and Peter O'Toole in there. Cotton held court in the back room, where Hilary worked behind the bar. "Donald was 'the man with the epigram'," she says. "He



used to stand there, his elbow raised with a drink, and everybody would be clustered round him, hanging on his every word."

That image of Cotton as the life and soul of the party was the way most people saw him. "He could charm anybody," remembers Nigel Robinson, who edited Cotton's 1980s Target Books novelisations – of both of his TV serials, plus his highly distinctive adaptation of Dennis Spooner's *The Romans* (1965). "He had so many different interests. He was one of the most erudite men I've ever met."

And every story came with a drink. "When I worked with Donald we used to go to the pub *during the show* sometimes," says Nicholas Lumley, who acted with him in the late 1970s. "We used to put a raincoat on over our costumes and, if you weren't on for 25 minutes, you'd go and have a quick pint at the pub next door!"

But the truth about Donald Cotton was more complex.

As Donald and Hilary fell in love, he would take her for long walks in the countryside; he was happiest in nature, she says. And as they strolled, she discovered a much more vulnerable soul: "He was an incredibly private person. He hid himself. He'd never tell the truth if a quip would do."

That other Donald, hiding beneath the showman, was sensitive and shy. Hilary believes his fragility came from an unhappy childhood – Donald having had a distant father and a "neurotic and over-possessive" mother, who kept a poodle on a tight leash and her son on an even tighter one. "So he learnt to value his privacy. Too much..."

Emotional relationships made Cotton feel uncomfortable and exposed, but he found solace in a love of animals. After school, he'd enrolled on a zoology course at Nottingham University. Though he soon dropped out for a career in drama, his love of nature never waned. He adored his dogs, and was a gifted painter of birds.

He also lost himself in history, which was perhaps another sign of a disconnect with the world around him. Cotton's work ingeniously satirised contemporary life, but he rarely wrote anything that was actually *set* in the present day. His two *Doctor Who* historicals belong to a long list of Cotton stories that unfurl in the golden gleam of bygone worlds.

Indeed, Cotton's whole personality nodded back to the grandeur of the past. His writing sparkled, influenced as it was by Noël Coward and Oscar Wilde, and he styled himself as an old-fashioned country gentleman – often wearing tweeds, waistcoats and corduroy trousers. He even travelled around his local village by means of a donkey and cart.

That other Donald, hiding beneath the showman, was sensitive and shy.

In 1964, Hilary became pregnant with their son Perry, so they decided to get married. It was a simple register office ceremony. "We went into the local pub in Hastings," Hilary recalls, "and he just got people from the public bar in and we bought them all a drink. And he said, 'Ladies and gentlemen, I feel like a person who's just won the pools. And like anybody who wins the pools says, it will not alter the way I live one bit.'"

It's a classic Cotton quip, but it foreshadowed troubles to come. Always wary of attachment, he never truly embraced his family responsibilities. "He was a great→

Opposite page above left: Donald Cotton in *Light Fantastic* at the Fortune Theatre in 1955. Photo © The Monat/Dixon Archives.

Opposite page above right: Cotton (top left) in *The Boltons Revue* in 1953. Photo © The Monat/Dixon Archives.

Opposite page centre: Hilary and Donald with their son, Perry.

Opposite page below: Hilary and Donald with the bartender at their wedding reception in a Hastings pub in 1964.

Above: Two of Cotton's drawings.

Left: Donald and Hilary celebrate their wedding day in the pub garden.

Right: Gerald Harper as the eponymous Edwardian adventurer in *Adam Adamant Lives!* (1966-67).

Far right: Cotton at a *Doctor Who* Appreciation Society convention in 1985.

Below: King Priam (Max Adrian) welcomes Vicki (Maureen O'Brien) to Troy, while Cassandra (Frances White) looks on warily, in *Small Prophet, Quick Return* – the second episode of *The Myth Makers* (1965).

→ friend but a horrible husband," says Hilary. The baby increased money pressures, too. Cotton looked into several different job opportunities, even auditioning to become a newsreader. The job he eventually landed was the one he's most remembered for: writing *Doctor Who*.

The Myth Makers, which drew on the legend of the Trojan Horse, was a happy experience for Cotton (its development is described on page 28). He even managed to influence some of the hires, both before and behind the camera: both Max Adrian, playing King Priam, and composer Humphrey Searle were long-time collaborators.

Later that year, Cotton developed a TV series of his own, one that was all about being out of step with the contemporary world. *Adam Adamant Lives!* – produced by departed *Doctor Who* head Verity Lambert in 1966-67 – told the story of an Edwardian-era adventurer freed from suspended animation to fight crime in the so-called 'Swinging 60s'. Most sources insist that the show was the brainchild of BBC drama head and *Doctor Who* co-deviser Sydney Newman, but Hilary remembers it differently, ascribing the concept to her husband and another Donald – Cotton's story editor on *The Myth Makers*. "He and Donald Tosh got together and came up with the idea that he would have this frozen person come back and right the wrongs of today. Basically, it was Donald's old-fashioned standards and [attitude of] 'everyone should read the *Telegraph*'..."

Unfortunately, Cotton's distinctive, out-of-time style worked against him. "He wrote a couple of sample scripts," says Hilary. "They were lovely. They were particularly his sense of humour and his wit. But the 'powers that be' didn't like them. They wanted to make it more of a straightforward adventure. And they dropped him. He took that quite hard." (Ultimately, Cotton shared the credit for the first episode, *A Vintage Year for Scoundrels*, with two other writers: Tony Williamson and Richard Harris.)

He suffered a similar rejection following production of his second *Doctor Who* serial, *The Gunfighters* – Cotton's own retelling of the infamous gunfight at the OK Corral in 1881 (see page 32). *The Gunfighters* was a Donald Tosh commission inherited, with little enthusiasm, by his successor Gerry Davis; newly arrived producer Innes Lloyd had little love for the historical adventures, either. Coupled with the *Adam Adamant* experience, Davis' dismissal of Cotton's next, more fantastical *Doctor Who* proposal, *The Herdsmen of Aquarius* – which apparently asserted that the Loch Ness Monster was livestock raised by Venusian farmers – made for a one-two punch that destroyed Cotton's television ambitions. He never worked in TV again.

By the time *The Gunfighters* aired, financial pressures had forced Donald and Hilary to give up their house. They moved to Wales to stay with Cotton's parents. The situation was especially fraught, says Hilary, because until then: "They didn't know I existed, let alone Perry. Donald was frightened of telling his mother he was married, because she was so possessive."

The Myth Makers, which drew on the legend of the Trojan Horse, was a happy experience for Cotton.

Even during this dark time, *The Gunfighters* gave Cotton one moment of solace. Needing a break from his parents, Donald and Hilary took Perry for a walk one day. As they passed a school, a familiar chant rang out from the children in the playground. "They were singing that song, *The Last Chance Saloon*!" Yes – *The Ballad of the Last Chance Saloon*, sung throughout the serial by Lynda Baron from lyrics by Cotton and director Rex Tucker, was there for Donald when he needed it most. "And he was very cheered up by that," Hilary adds.

But not even the *Ballad* could save Donald and Hilary's marriage. Having carted the family to his parents' place, Cotton soon left them there and returned to London, looking for work. Hilary and Perry eventually moved in with Hilary's parents while Cotton fled to Spain. He would see his son on only a handful of occasions during the remainder of his life.

Cotton spent most of the 1970s drifting from town to town, play to play, working predominantly as an actor. He eventually settled in Northampton in 1976, acting, writing and directing for the company at the town's Royal Theatre (where, curiously, sequences for *The Talons of Weng-Chiang* were recorded at around the same time – early in 1977). Cotton worked on a number

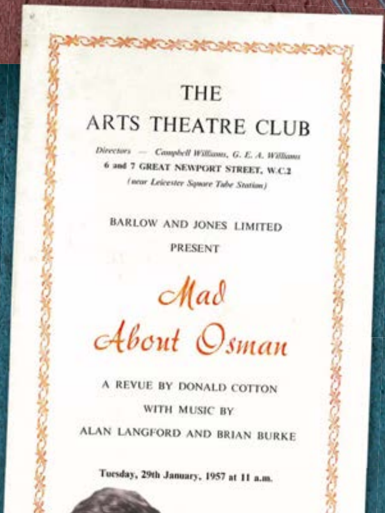
Fellow Travellers

Donald Cotton worked on *Doctor Who* for only a few months, but he teamed up with other *Doctor Who* luminaries with uncanny regularity. Three collaborations are especially noteworthy.

Five Guineas a Week, a 1956 musical film co-written by Cotton, features a dancer credited as Len Mayne. Len would later become better known to *Doctor Who* fans as director Lennie Mayne. Donald and Lennie were presumably friends, because they collaborated again in 1957 when Lennie choreographed *Mad About Osman*, a cabaret show created by Cotton to promote a range of bath towels.

Then in 1969 Cotton wrote *My Dear Gilbert*, a play about musical maestros Gilbert and Sullivan. The star? Jon Pertwee. The tour of *My Dear Gilbert* was relatively short but remains significant for its timing. It premiered at Torquay's Princess Theatre on 12 May, the same week Pertwee was announced as the Third Doctor.

Donald concluded his acting career at the Royal Theatre, Northampton from 1976 to 1980. Joining the company for his final year was Janet Fielding, with whom he acted in at least three productions. There was the Christmas pantomime *Aladdin*, which ran from 15 December 1979 to 2 February 1980, followed straight afterwards by Arnold Ridley's *The Ghost Train*, then in May by John Steinbeck's *Of Mice and Men*. By the end of October, Fielding had been announced as the new *Doctor Who* companion, Tegan Jovanka.



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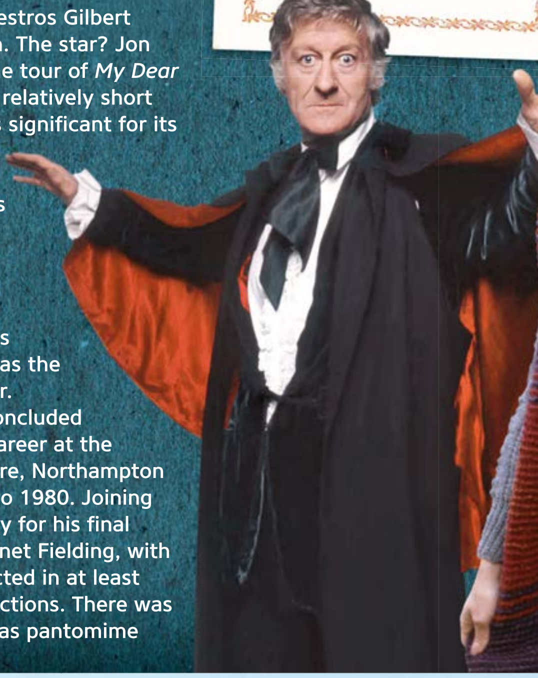
BARLOW AND JONES LIMITED
PRESENT

Mad About Osman

A REVUE BY DONALD COTTON
WITH MUSIC BY
ALAN LANGFORD AND BRIAN BURKE

Tuesday, 29th January, 1957 at 11 a.m.



of well-reviewed productions, but more significant was a relationship he formed there. Tamsin Hickling was a teenager who dreamt of a life on the stage and performed in panto at the Royal. Donald became friends with her family, and a mentor to Tamsin.

He was "like a father figure to me", she says. "He taught me about nature. He introduced me to eating in restaurants, and would regale me with his stories. He educated me in a new language. He was an extraordinary man." Tamsin remembers that Donald would "talk about his son, and he'd sort of romanticise about the day his son would meet me. But I never quite believed he had a son."

It was an odd situation, given that Cotton had essentially abandoned Perry. But perhaps it's telling that Perry and Tamsin were exactly the same age. Might Cotton have been trying to be a parent to her, in the way he'd failed to be for Perry? As things turned out, Tamsin and Perry never got to know one another; nor did Cotton ever re-establish a relationship with his son. But the few facts we know about Cotton's last decade suggest that maybe, at the end, he regretted the roads not taken.

He moved back to Hastings – the place where he'd got married, the place where Perry was born, the place where he briefly had a family of his own. And he began writing a manuscript called *A Corner in Caradon*. Tamsin remembers it as "a reflection on an older man living on his own. I think it was a reflection on his life." And what sense did she have of how Donald viewed his life, looking back? "A little bit sad, I think."

Donald Cotton died, aged 71, on 28 December 1999, missing the 21st century by just three days. Perhaps, for the country gentleman who belonged to an earlier era, the date was fitting. Or maybe that would be the same kind of mythologising that trapped Cotton himself for most of his life. Talented yet troubled, he was loved by most people who knew him, and created stories that were loved by millions more. Tragically, Donald Cotton never seemed to find that love for himself. **DWM**

Top left: Len (sic) Mayne in the musical film *Five Guineas a Week* (1956).

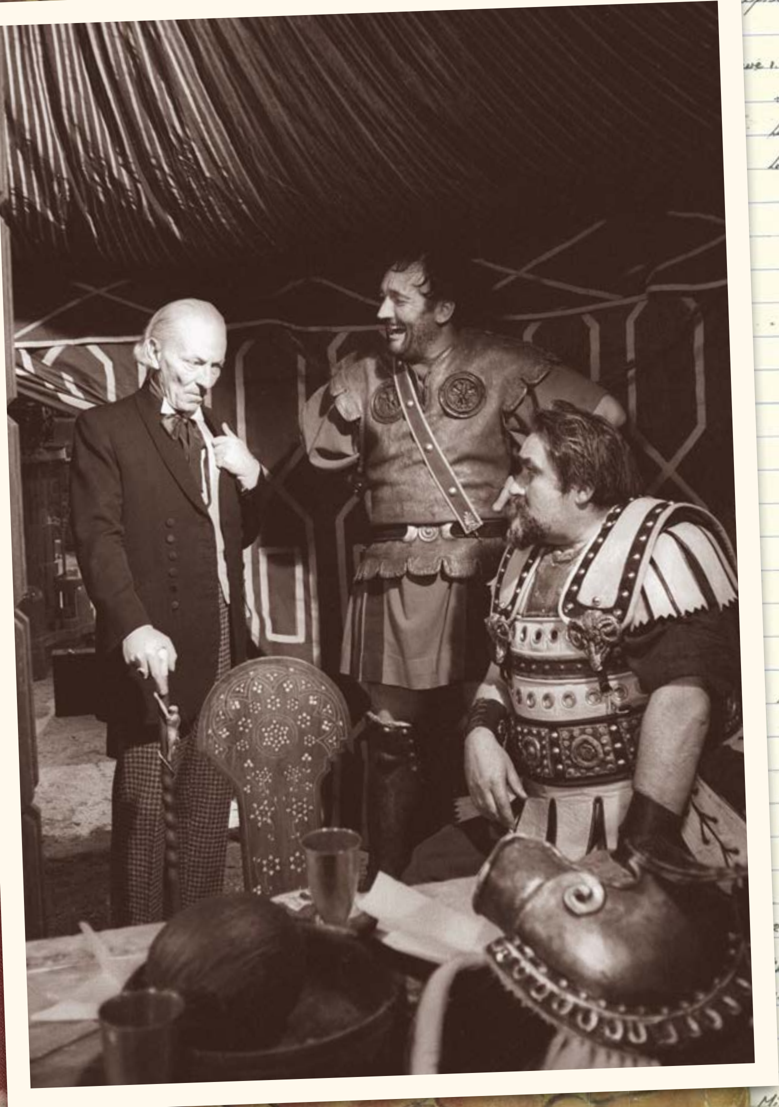
Top right: The programme for *Mad About Osman* (1957), a show created by Cotton and choreographed by Mayne.

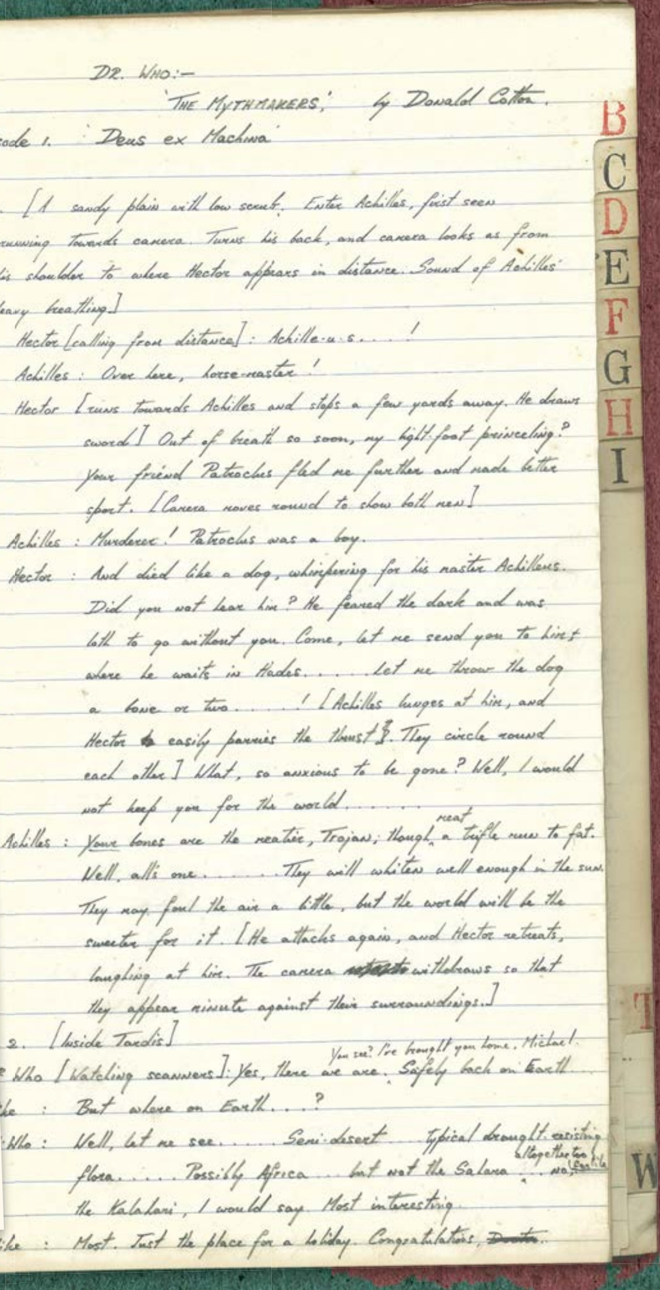
Above left: Jon Pertwee as the Doctor, photographed in 1969.

Above right: Janet Fielding at the 1980 photocall that announced her casting as new companion Tegan Jovanka.

Left: Seth Harper (Shane Rimmer) forces Steven (Peter Purves) to sing, while Dodo (Jackie Lane) plays the piano overseen by Ike Clanton (William Hurndell), at the end of *A Holiday for the Doctor* – the first episode of *The Gunfighters* (1966).

Troy, Troy, Troy Again





DR. WHO:—

'THE MYTHMAKERS,' by Donald Cotton.

Episode 1. 'Deus ex Machina'

1. [A sandy plain with low scrub. Enter Achilles, first seen running towards camera. Turns his back, and camera looks as from his shoulder to where Hector appears in distance. Sound of Achilles' heavy breathing.]

Hector [calling from distance]: Achille-u-s . . . !

Achilles : Over here, horse-master!

Hector [runs towards Achilles and stops a few yards away. He draws sword] Out of breath so soon, my light-foot princeling? Your friend Patroclus fled me further and made better sport. [Camera moves round to show both men]

Achilles : Murderer! Patroclus was a boy.

Hector : And died like a dog, whimpering for his master Achilleus. Did you not hear him? He feared the dark and was loth to go without you. Come, let me send you to him where he waits in Hades. . . . . Let me throw the dog a bone or two. . . . . ! [Achilles lunges at him, and Hector easily parries the thrust. They circle round each other] What, so anxious to be gone? Well, I would not keep you for the world. . . . . .

Achilles : Your bones are the neater, Trojan; though neat a trifle near to fat. Well, all's one. . . . . They will whiten well enough in the sun. They may foul the air a little, but the world will be the sweeter for it. [He attacks again, and Hector retreats, laughing at him. The camera ~~retreats~~ withdraws so that they appear minute against their surroundings.]

2. [Inside Tardis]

Who [Watching scanners]: Yes, there we are. You see? I've brought you home, Michael. Safely back on Earth. . .

ke : But where on Earth. . . ?

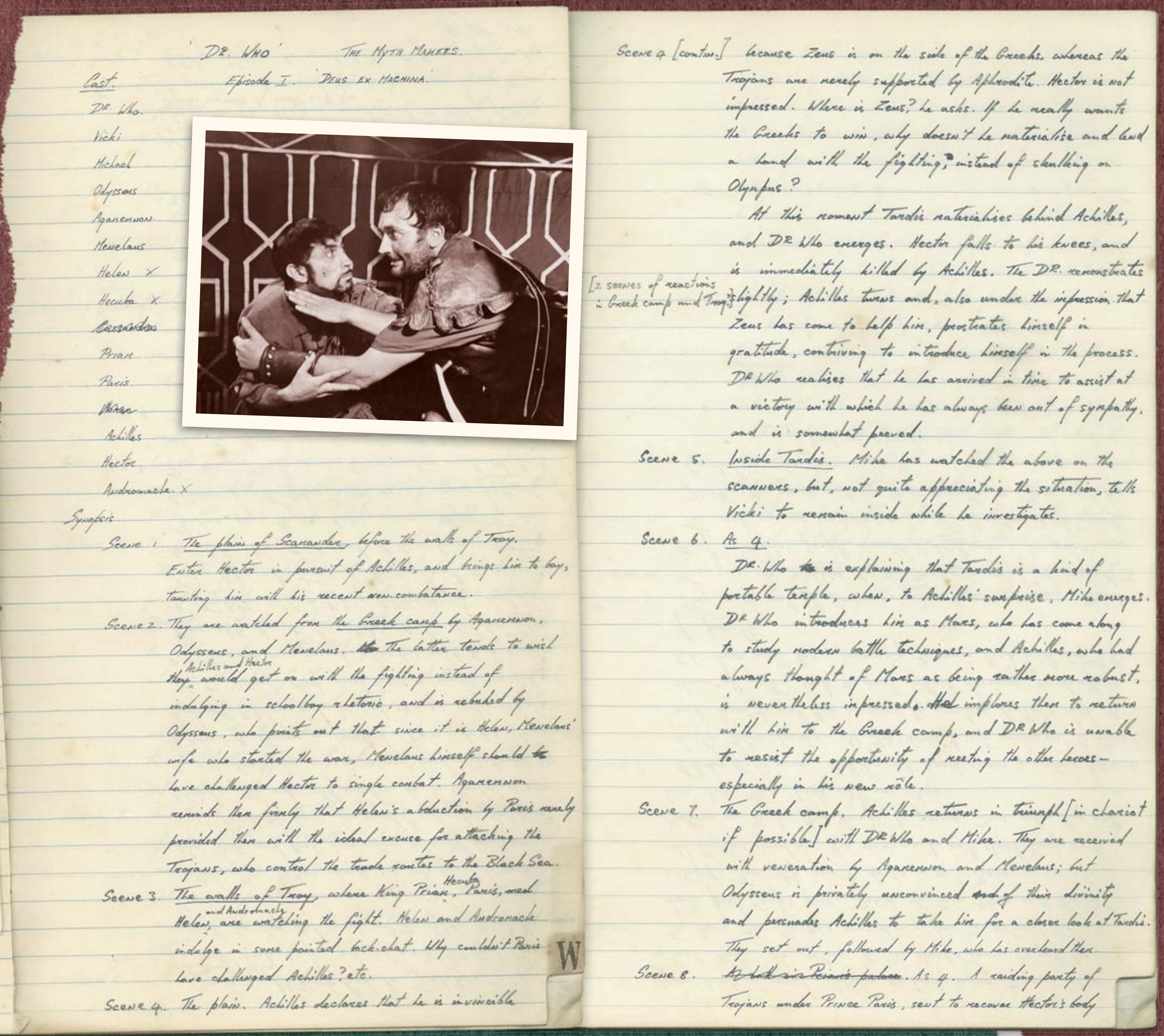
Who : Well, let me see. . . . . Semi-desert. . . Typical drought-existing flora. . . . . Possibly Africa. . . but not the Sahara. . . no, altogether too fertile the Kalahari, I would say. Most interesting.

Mike : Most. Just the place for a holiday. Congratulations, ~~Doctor~~.

The development of Donald Cotton's Trojan War saga was far from straightforward. With exclusive access to the writer's handwritten notes, LUCAS TESTRO fills in the mything links.

Donald Cotton was far from confident when he was commissioned to write *The Myth Makers*. "After writing for radio," says Hilary Wright, Cotton's wife at the time, "there was pressure to adapt to camera angles and make things fit the camera. He found it quite hard."

Perhaps that lends credence to then-story editor Donald Tosh's claim that he had to do considerable work to get *The Myth Makers* into a shootable state. In a 2011 interview published in the *Doctor Who* Appreciation Society's newsletter *Celestial Toyroom*, Tosh recalled: "The scripts were literally inches thick and, as television, would have run for 90 minutes each…



'DR. WHO' THE MYTH MAKERS.

Cast. Episode I. 'DEUS EX MACHINA.'

Dr Who.
Vicki
Michael
Odysseus
Agamemnon.
Menelaus
Helen ×
Hecuba ×
~~Cassandra~~
Priam
Paris.
[illegible]
Achilles
Hector.
Andromache. ×

Synopsis.

Scene 1. The plain of Scamander, before the walls of Troy. Enter Hector in pursuit of Achilles, and brings him to bay, taunting him with his recent non-combatance.

Scene 2. They are watched from the Greek camp by Agamemnon, Odysseus, and Menelaus. ~~The~~ The latter tends to wish ~~they~~ Achilles and Hector would get on with the fighting instead of indulging in schoolboy rhetoric, and is rebuked by Odysseus, who points out that since it is Helen, Menelaus' wife who started the war, Menelaus himself should ~~be~~ have challenged Hector to single combat. Agamemnon reminds them firmly that Helen's abduction by Paris merely provided them with the ideal excuse for attacking the Trojans, who control the trade routes to the Black Sea.

Scene 3. The walls of Troy, where King Priam, Hecuba, Paris, ~~and~~ Helen, and Andromache are watching the fight. Helen and Andromache indulge in some pointed back-chat. Why couldn't Paris have challenged Achilles? etc.

Scene 4. The plain. Achilles declares that he is invincible

W

Scene 4 [contin.] because Zeus is on the side of the Greeks, whereas the Trojans are merely supported by Aphrodite. Hector is not impressed. Where is Zeus? he asks. If he really wants the Greeks to win, why doesn't he materialise and lend a hand with the fighting? instead of skulking on Olympus?

At this moment Tardis materialises behind Achilles, and Dr Who emerges. Hector falls to his knees, and is immediately killed by Achilles. The Dr. remonstrates slightly; Achilles turns and, also under the impression that Zeus has come to help him, prostrates himself in gratitude, contriving to introduce himself in the process. Dr Who realises that he has arrived in time to assist at a victory with which he has always been out of sympathy, and is somewhat peeved.

[2 scenes of reactions in Greek camp and Troy]

Scene 5. Inside Tardis. Mike has watched the above on the scanners, but, not quite appreciating the situation, tells Vicki to remain inside while he investigates.

Scene 6. As 4.

Dr. Who ~~he~~ is explaining that Tardis is a kind of portable temple, when, to Achilles' surprise, Mike emerges. Dr Who introduces him as Mars, who has come along to study modern battle techniques, and Achilles, who had always thought of Mars as being rather more robust, is nevertheless impressed. He implores them to return with him to the Greek camp, and Dr Who is unable to resist the opportunity of meeting the other heroes – especially in his new rôle.

Scene 7. The Greek camp. Achilles returns in triumph [in chariot if possible] with Dr Who and Mike. They are received with veneration by Agamemnon and Menelaus; but Odysseus is privately unconvinced ~~and~~ of their divinity and persuades Achilles to take him for a closer look at Tardis. They set out, followed by Mike, who has overheard them.

Scene 8. ~~At ball in Priam's palace~~. As 4. A raiding party of Trojans under Prince Paris, sent to recover Hector's body

They were wonderful, but, oh God, it was a nightmare cutting them down into 25-minute episodes."

The truth of that story has been impossible to establish, till now. The only development documentation that previously existed was a typed scene breakdown – but Cotton's son, Perry, owns a remarkable artefact that changes all that.

It's an old notebook, divided into sections for each letter of the alphabet. Starting on the first page of the 'B' section, written by hand, is Cotton's first draft script of the first two episodes of *The Myth Makers*. But that's not all. Further on, in the 'W' section, is a scene breakdown for the first three episodes. Flip the notebook over and you'll find, written from the back, the scene breakdown for *The Gunfighters*.

This treasure trove of material provides colourful insights into the earliest stages of both stories – solving some mysteries, and posing new ones…

Looking at Cotton's draft script of *The Myth Makers*, Tosh's claim seems like a misplaced memory. Not only does the plot follow most of the same beats as the televised version but, astoundingly, whole pages of Cotton's intricate screen dialogue are present in this very first pass – word for word the same.

There are some cosmetic differences, of course.

For starters, the Doctor and Vicki are travelling with 'Mike' – as the character who would later become Steven Taylor was originally known. In the first episode, originally entitled *Deus ex Machina*, the Doctor is trying to return Mike to Earth. Mike is scornful of the Doctor and his mood isn't helped by the Doctor's cheerful conclusion that he's brought Mike to the Kalahari Desert, possibly before the coming of animal life:

MIKE
That makes it perfect. Nothing to eat, as well as nothing to drink. Thank you, Doctor. Please don't trouble to come any further. I can easily walk from here…

Reconsidering, the Doctor reassures Mike there might be "a dinosaur or two" living alongside "a few aboriginal bush-men" – the latter of whom "communicated largely by clicking their tongues, I believe. No doubt you'll soon pick it up." Cotton may have been a keen student of zoology but it seems there were limits to his knowledge of evolutionary biology.

This draft also shows the limits of Cotton's knowledge when it came to writing TV. He tends to write in long scenes, which were later intercut to create pace and tension. Excitingly, though, we can see him learning these techniques on the page. In the second episode, when Cassandra announces they should burn the TARDIS with Vicki still inside, he notes: "[Possible insertion of Sc.4 here]". Immediately underneath, he adds "(Yes!)".

It's an impressive debut, to say the least. But if we flick to the 'W' section of the notebook, Cotton's initial scene breakdown shows that he undertook quite→

Opposite page above: Writer Donald Cotton in the 1980s.

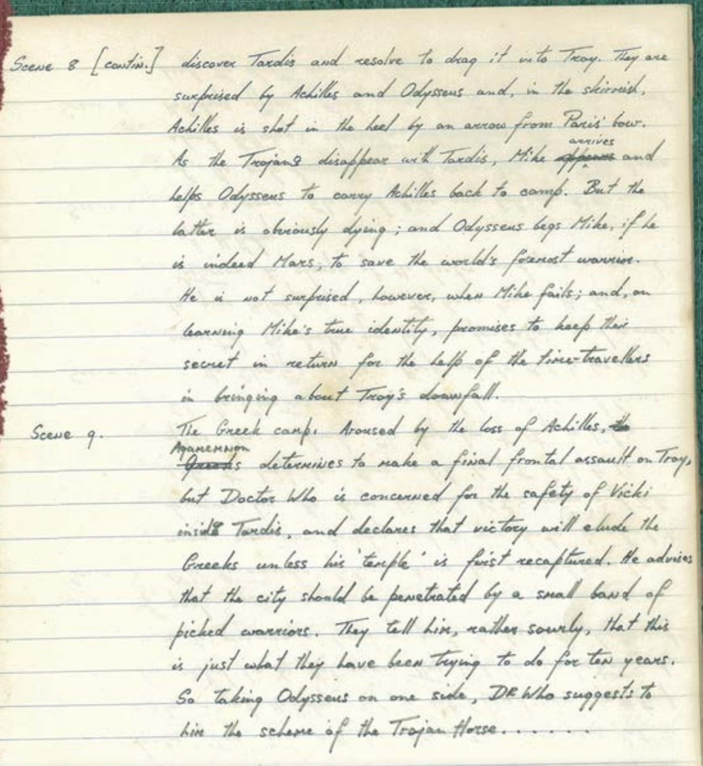
Opposite page left: The Doctor (William Hartnell) with Odysseus (Ivor Salter) and Agamemnon (Francis De Wolff) in *Temple of Secrets*, the first episode of *The Myth Makers* (1965).

Opposite page right: The first page of Cotton's handwritten draft of *The Mythmakers* (sic).

Above: The first two pages of scene breakdowns for the story that would become *The Myth Makers*.

Above inset: Cyclops (Tutte Lemkov) is accosted by Odysseus (Ivor Salter) in *The Myth Makers*.

Troy, Troy, Troy Again



Scene 8 [contin.] discover Tardis and resolve to drag it into Troy. They are surprised by Achilles and Odysseus and, in the skirmish, Achilles is shot in the heel by an arrow from Paris' bow. As the Trojans disappear with Tardis, Mike ~~appears~~ arrives and helps Odysseus to carry Achilles back to camp. But the latter is obviously dying; and Odysseus begs Mike, if he is indeed Mars, to save the world's foremost warrior. He is not surprised, however, when Mike fails; and, on learning Mike's true identity, promises to keep their secret in return for the help of the time-travellers in bringing about Troy's downfall.

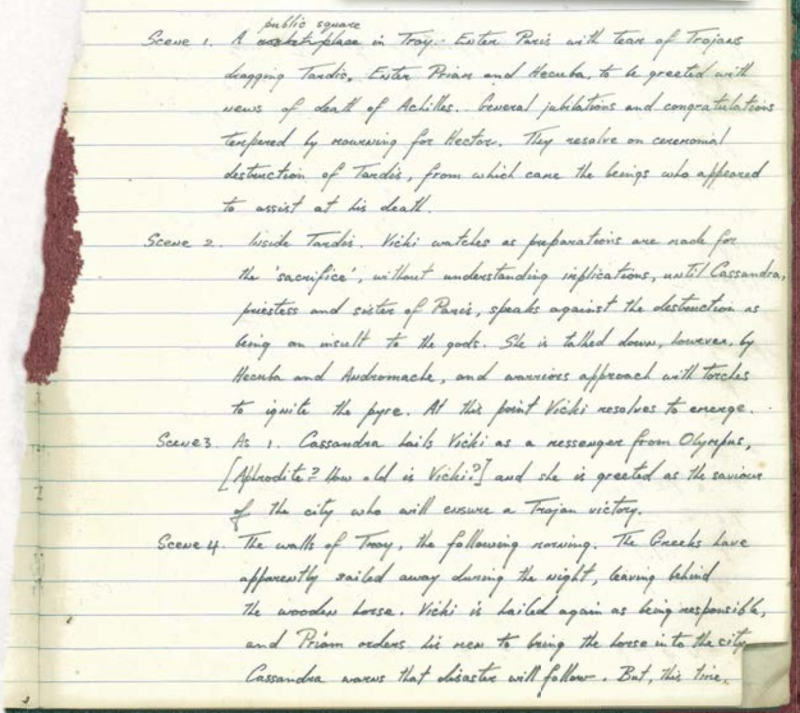
Scene 9. The Greek camp. Aroused by the loss of Achilles, ~~the Greeks~~ Agamemnon determines to make a final frontal assault on Troy, but Doctor Who is concerned for the safety of Vicki inside Tardis, and declares that victory will elude the Greeks unless his 'temple' is first recaptured. He advises that the city should be penetrated by a small band of picked warriors. They tell him, rather sourly, that this is just what they have been trying to do for ten years. So taking Odysseus on one side, Dr Who suggests to him the scheme of the Trojan Horse.....

Dr. Who.

Episode 2.

Cast.

Dr. Who.
Michael
Vicki
Agamemnon
Menelaus
Odysseus
Priam
Paris
Hecuba
Helen
Andromache
Cassandra



Scene 1. A ~~market-place~~ public square in Troy. Enter Paris with team of Trojans dragging Tardis. Enter Priam and Hecuba, to be greeted with news of death of Achilles. General jubilations and congratulations tempered by mourning for Hector. They resolve on ceremonial destruction of Tardis, from which came the beings who appeared to assist at his death.

Scene 2. Inside Tardis. Vicki watches as preparations are made for the 'sacrifice', without understanding implications, until Cassandra, priestess and sister of Paris, speaks against the destruction as being an insult to the gods. She is talked down, however, by Hecuba and Andromache, and warriors approach with torches to ignite the pyre. At this point Vicki resolves to emerge.

Scene 3. As 1. Cassandra hails Vicki as a messenger from Olympus, [Aphrodite? How old is Vicki?] and she is greeted as the saviour of the city who will ensure a Trojan victory.

Scene 4. The walls of Troy, the following morning. The Greeks have apparently sailed away during the night, leaving behind the wooden horse. Vicki is hailed again as being responsible, and Priam orders his men to bring the horse into the city. Cassandra warns that disaster will follow. But, this time,

→ a journey to get there. This handwritten breakdown, the earliest outline we now have of *The Myth Makers*, varies from the other versions in radical ways.

The story opens with a four-scene fight between the Greek hero Achilles and the Trojan prince Hector, with both the Greeks watching on from their encampment and the Trojan court watching on from the walls of their city. The Greek line-up is the one we know – Agamemnon, Odysseus and Menelaus – but the Trojan court has notable additions: Priam's wife Hecuba, Hector's wife Andromache, and Menelaus' estranged wife, the famously beautiful Helen.

The TARDIS lands, distracting Hector long enough for Achilles to kill him. As in the televised version, Vicki stays in the TARDIS. But Mike leaves much earlier to join the Doctor, who introduces him to Achilles as the god Mars. They happily return with Achilles to the Greek camp, leaving poor Vicki behind without a second thought. The travellers are "received with veneration" in the Greek camp by everyone except a sceptical Odysseus, who persuades Achilles to take him to see Zeus' "portable temple", the TARDIS. Mike follows along.

Back on the plain, they encounter the Trojans and there's a skirmish. Achilles is shot in the heel by an arrow from Paris, mortally wounding him. The Trojans escape with the TARDIS and Odysseus begs Mike, if he really is Mars, to save Achilles. Mike confesses his true identity and Odysseus "promises to keep their secret in return for the help of the time-travellers in bringing about the fall of Troy."

The handwritten breakdown varies from other versions in radical ways.

Meanwhile, the Doctor, far from being forced to help the Greeks, gladly offers up his services. Keen to get to Vicki before the Greeks attack, he suggests the Trojan Horse as a way to sneak into Troy. In the televised version of *The Myth Makers*, the Horse's appearance is the cliffhanger to episode three. Remarkably, in Cotton's initial outline it's waiting outside Troy by the fourth scene of episode two!

The Horse is brought inside the gates, with the Doctor, Mike, Odysseus and a few Greek warriors waiting within. The fall of Troy plays out over the remainder of the episode. At the cliffhanger of episode two, the Greeks divide their booty: "Agamemnon claims all the women prisoners, including Vicki. Odysseus claims Tardis [sic]."

By episode three, we're in uncharted waters – literally. On Agamemnon's ship, the Greek king sets sail with Vicki. The Doctor and Mike watch from the beach, trying to persuade Odysseus to give chase… but "Odysseus is anxious to sail to Ithaca."

And there, two scenes in, Cotton's first outline ends.

Perhaps Cotton paused, sensing that the scale of his story was spinning out of control. Perhaps he chose this moment to turn to Donald Tosh for advice. And by the time we reach the typed scene breakdown, the story has been streamlined into something closer to *The Myth Makers* we know.

Hecuba and Andromache are gone. Helen remains but does very little. A more surprising omission is *The Myth Makers*' most entertaining character, Paris. In Cotton's initial outline, the Trojan prince had been written as a much more strait-laced figure than the

No More Heroes

Both *The Myth Makers* and *The Gunfighters* play as comedies for most of their running time, only to become bloodbaths in their final episodes. A conversation between Mike and Vicki in the first draft of *The Myth Makers* suggests why Cotton built in such jarring shifts in tone.

When Mike deduces they're at the Siege of Troy, he speculates:

MIKE
... there must have been a basis for the myths, don't you see? They don't grow out of nothing. I think the men who carried off the Dr were the original mythmakers: the men whose exploits were magnified by later generations until they seemed heroic and superhuman. And since, whatever they were, they weren't heroes, I'm rather worried about the Dr.

Arguably overwritten, it was later removed – but it's telling. Cotton was a satirist at his core. And while he adored the classics, his view of humans was rather more complex. Perhaps his endings were intended to reveal how we delude ourselves with our mythologies? That we shape stories to tell ourselves we're honourable, while blinding ourselves to less comfortable truths? In Cotton's evocations of these culturally famous worlds, the characters are buffoons or murderers, but never the heroes we expect.

Bertie Wooster type he would eventually become, courtesy of actor Barrie Ingham. Perhaps not seeing any value in the initial, strait-laced characterisation, Paris is dumped completely in the revised outline. As a result, Mike's charming double-act with Paris never develops. Instead, in the breakdown he develops a close relationship with Odysseus, who is "filled with curiosity about this strange stranger".

As in the televised version, the Greeks hail the Doctor as Zeus but, when they can't find his temple, take him prisoner. But Odysseus hides Mike. After Odysseus' spy reports that the TARDIS has been taken to Troy, Odysseus dresses Mike as a peddler so he can slip into the city and rescue Vicki – on condition the Doctor thinks up a way to make Troy fall in the next 48 hours. (One wonders why Odysseus didn't just ask Mike to open the gates, but let's not go there...)

Mike succeeds in infiltrating the city but is captured. As in the final story, he recognises Vicki in the Trojan court, getting them both thrown in prison. But once the Horse appears and the Greek army seem to have fled, a jubilant Priam releases them. Mike and Vicki run to the Horse, where the Doctor uses Morse code to make arrangements to meet them at the TARDIS. Troy falls and then, in the outline's biggest swerve, Vicki leaves with Mike and the Doctor. Clearly producer John Wiles hadn't yet decided it was time to say goodbye to Vicki actress Maureen O'Brien.

So where does all this leave Donald Tosh? It seems clear Cotton required little assistance at script stage. But, considering the spiralling plot of Cotton's handwritten breakdown, it's quite possible Tosh intervened at that earlier point to help wrestle *The Myth Makers* into submission. Indeed, now that we can see other examples of Cotton's scene breakdowns, there are tantalising clues that Tosh may have been directly responsible for the typed *Myth Makers* breakdown.

As Mike sneaks into the Greek camp in episode one of that version, there's a note: "(telecine?)". It's a technical consideration that seems out of character for Cotton, a writer not used to working with cameras. No such notes appear in his other writing. Another oddity: this version regularly abbreviates Odysseus' name to 'Od', something Cotton never does to any character's name elsewhere.

The prose of the typed outline also lacks the lyricism of Cotton's handwritten ones. It opens on "a sandy plain with low scrub" – not quite matching the evocative opening of *The Gunfighters*, on "a bleak stretch of trail" in an "infinitely depressing, rain-swept landscape."

These are just some of the discrepancies that suggest the typed scene breakdown of *The Myth Makers* may not have been solely written by Cotton. Quite plausibly it was written by Tosh based on Cotton's abandoned draft, or dictated by Tosh and Cotton while revising together on the fly.

But if further proof were needed, at the climax of episode three, the typed breakdown notes that, as the Trojan Horse is pulled up to Troy, inside there are "faint sounds of [the] Doctor's 'hmms' etc". Cotton's ex wife Hilary remembers that the writer didn't even watch his own *Doctor Who* stories when they went out – so what are the chances he'd seen enough earlier adventures to conjure up one of William Hartnell's performative quirks so precisely? DWM

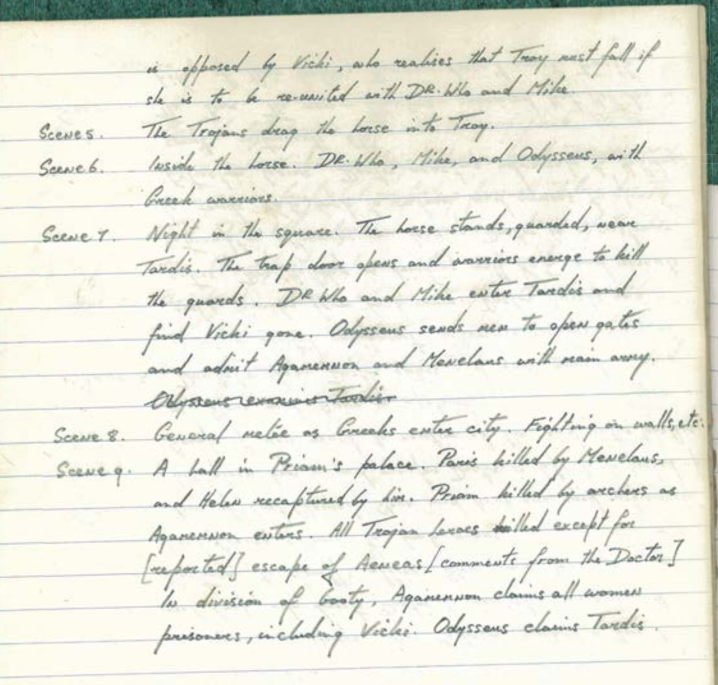
Opposite page left: The third and fourth pages of the scene breakdowns for *The Mythmakers*.

Opposite page inset: The Trojan Horse.

Above left: Vicki, aka Cressida (Maureen O'Brien).

Above right: Steven, aka Diomede (Peter Purves).

Below: Cotton's final notes for *The Mythmakers*.



is opposed by Vicki, who realises that Troy must fall if
she is to be re-united with DR. Who and Mike.

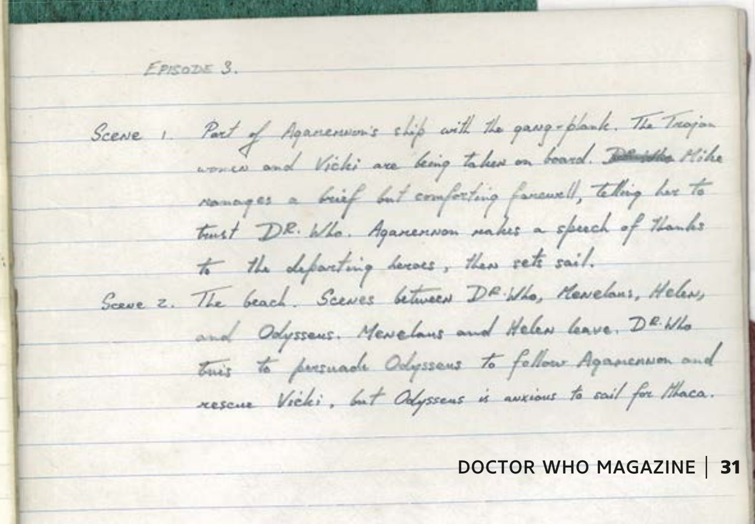
Scene 5. The Trojans drag the horse into Troy.

Scene 6. Inside the horse. DR. Who, Mike, and Odysseus, with
Greek warriors.

Scene 7. Night in the square. The horse stands, guarded, near
Tardis. The trap door opens and warriors emerge to kill
the guards. DR Who and Mike enter Tardis and
find Vicki gone. Odysseus sends men to open gates
and admit Agamemnon and Menelaus with main army.
~~Odysseus examines Tardis~~

Scene 8. General melée as Greeks enter city. Fighting on walls, etc.

Scene 9. A hall in Priam's palace. Paris killed by Menelaus,
and Helen recaptured by him. Priam killed by archers as
Agamemnon enters. All Trojan heroes killed except for
[reported] escape of Aeneas [comments from the Doctor]
In division of booty, Agamemnon claims all women
prisoners, including Vicki. Odysseus claims Tardis.



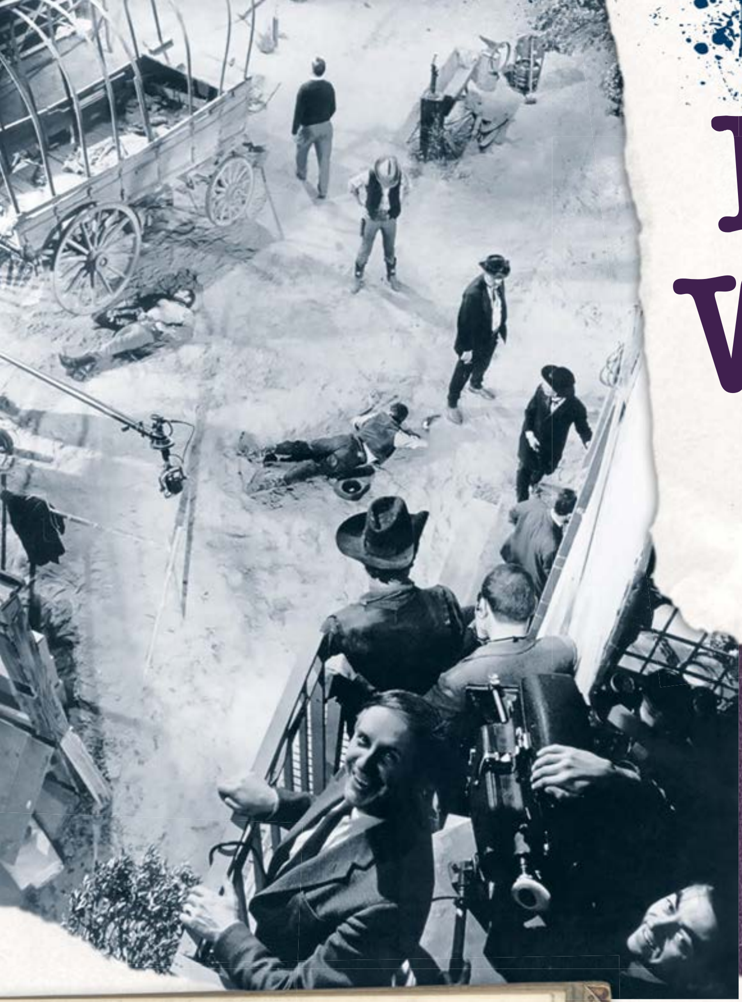
EPISODE 3.

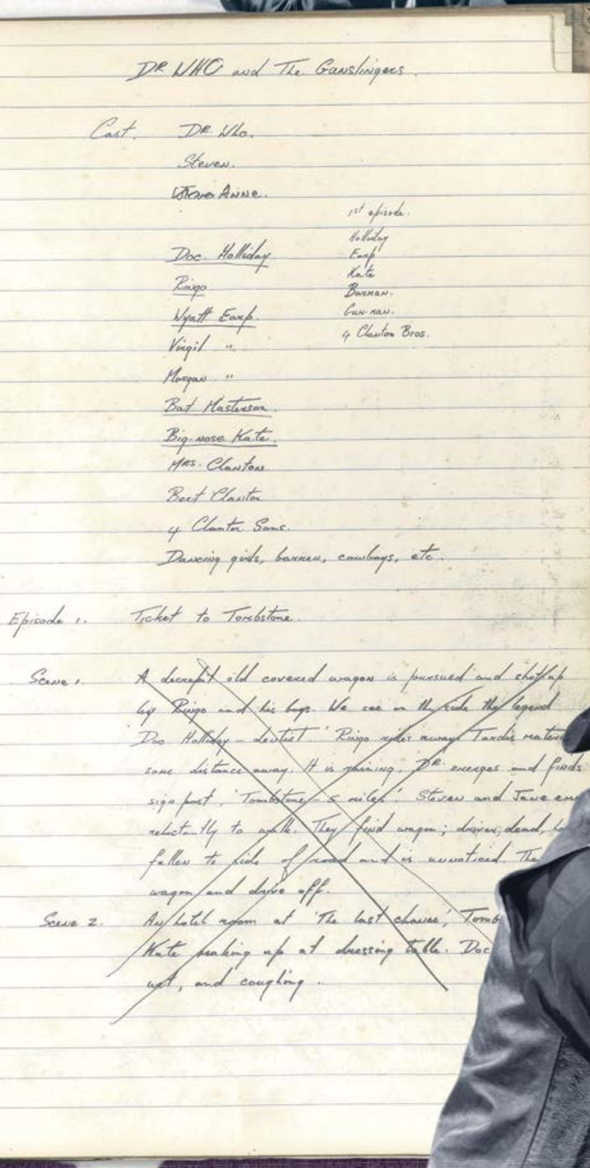
Scene 1. Part of Agamemnon's ship with the gang-plank. The Trojan
women and Vicki are being taken on board. ~~DR. Who~~ Mike
manages a brief but comforting farewell, telling her to
trust DR. Who. Agamemnon makes a speech of thanks
to the departing heroes, then sets sail.

Scene 2. The beach. Scenes between DR. Who, Menelaus, Helen,
and Odysseus. Menelaus and Helen leave. DR. Who
tries to persuade Odysseus to follow Agamemnon and
rescue Vicki, but Odysseus is anxious to sail for Ithaca.

How the West Was Done

William Hartnell's Doctor was mistaken for the infamous Doc Holliday in Donald Cotton's retelling of the notorious OK Corral shoot-out. **LUCAS TESTRO** examines Cotton's notes.





Dr WHO and The Gunslingers.

Cast. Dr Who.
Steven.
Anne.

Doc Holliday
Ringo
Wyatt Earp.
Virgil "
Morgan "
Bat Masterson.
Big-nose Kate.
Mrs. Clanton
Bert Clanton
4 Clanton Sons.
Dancing girls, barmen, cowboys, etc.

1st episode.
Holliday
Earp
Kate
Barman.
Gun-man.
4 Clanton Bros.

Episode 1. Ticket to Tombstone.

Scene 1. ~~A decrepit old covered wagon is pursued and shot up by Ringo and his boys. We see on the side the legend 'Doc Holliday – dentist.' Ringo rides away. Tardis mater some distance away. It is raining. Dr emerges and finds sign post, 'Tombstone – 5 miles.' Steven and Jane en reluctantly to walk. They find wagon; driver, dead, ha fallen to side of road and is unnoticed. The wagon and drive off.~~

Scene 2. ~~An hotel room at 'The last chance,' Tomb Kate making up at dressing table. Doc wet, and coughing ..~~

Above: Director Rex Tucker (below centre) on the Ealing Studios set of *The O.K. Corral*, the fourth and final episode of *The Gunfighters* (1966).

Left: Donald Cotton's notebook includes the discarded opening scenes of the first episode of *Dr Who and The Gunslingers* (sic).

Below: Johnny Ringo (Laurence Payne) uses Dodo (Jackie Lane) as a human shield in *The O.K. Corral*.

Right behind *The Myth Makers* in Donald Cotton's notebook is the handwritten scene breakdown for, as he called it, *Dr Who and The Gunslingers*, prepared prior to actual scripting.

Episode one, *Ticket to Tombstone*, opens with a hell-for-leather chase:

> A decrepit old covered wagon is pursued and shot up by Ringo and his boys. We see on the side the legend 'Doc Holliday – dentist'.

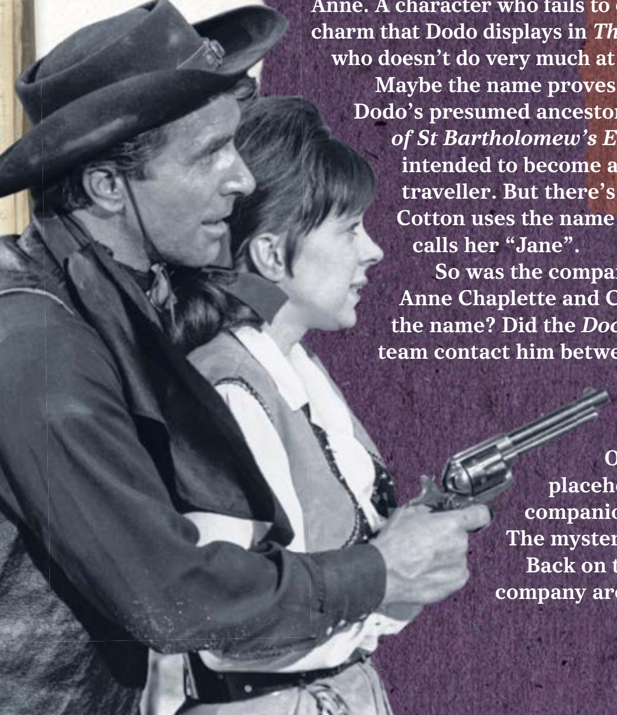
Cotton presumably realised the unfeasibility of filming this on a BBC budget, because he immediately crossed it out and started again. Retitling the episode *Holliday for Doctor*, he shifted the setting from Tombstone to Dodge City.

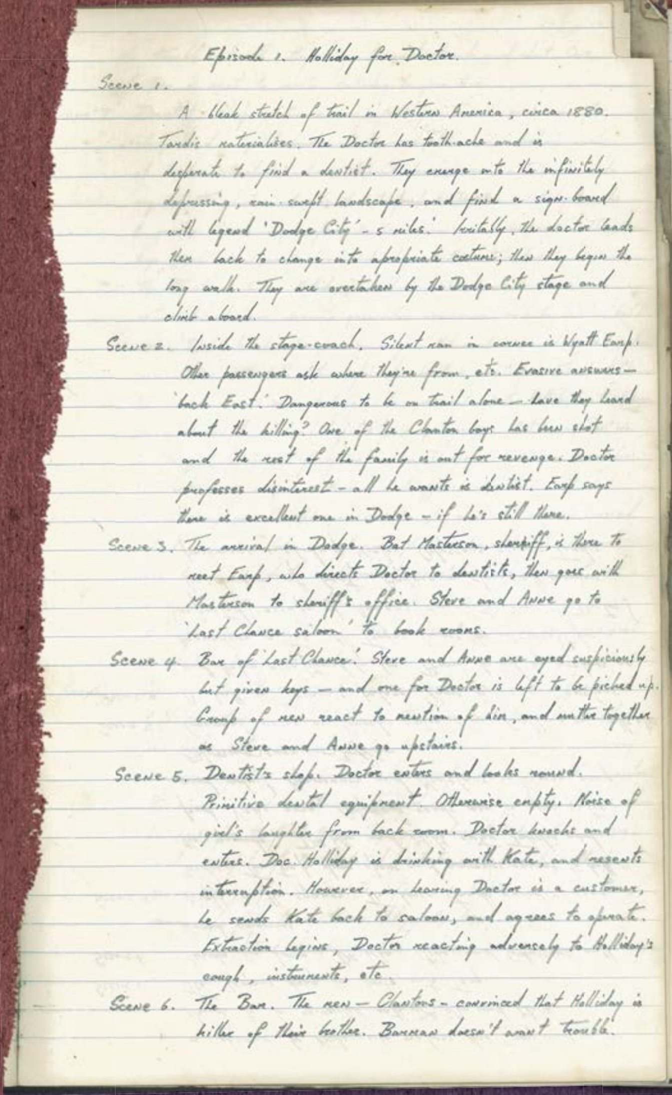
This time, the TARDIS materialises on a "bleak stretch of trail" and the Doctor, Steven and Anne set out in search of a dentist to cure the Doctor's toothache. That's right – not Dodo, as in the eventual teleplay, but Anne. A character who fails to exhibit any of the gutsy charm that Dodo displays in *The Gunfighters*; who doesn't do very much at all, really.

Maybe the name proves that Anne Chaplette, Dodo's presumed ancestor from *The Massacre of St Bartholomew's Eve* (1966), really was intended to become a full-time TARDIS traveller. But there's a complication. Before Cotton uses the name Anne, on page one he calls her "Jane".

So was the companion supposed to be Anne Chaplette and Cotton simply confused the name? Did the *Doctor Who* production team contact him between pages one and two to tell him Anne Chaplette was the new companion? Or was this just a placeholder while a new companion was developed? The mystery remains.

Back on the trail, the Doctor and company are soon overtaken by the





Episode 1. Holliday for Doctor.

Scene 1.
A bleak stretch of trail in Western America, circa 1880. Tardis materialises. The Doctor has tooth-ache and is desperate to find a dentist. They emerge into the infinitely depressing, rain-swept landscape, and find a sign-board with legend 'Dodge City' – 5 miles.' Irritably, the doctor leads them back to change into appropriate costume; then they begin the long walk. They are overtaken by the Dodge City stage and climb aboard.

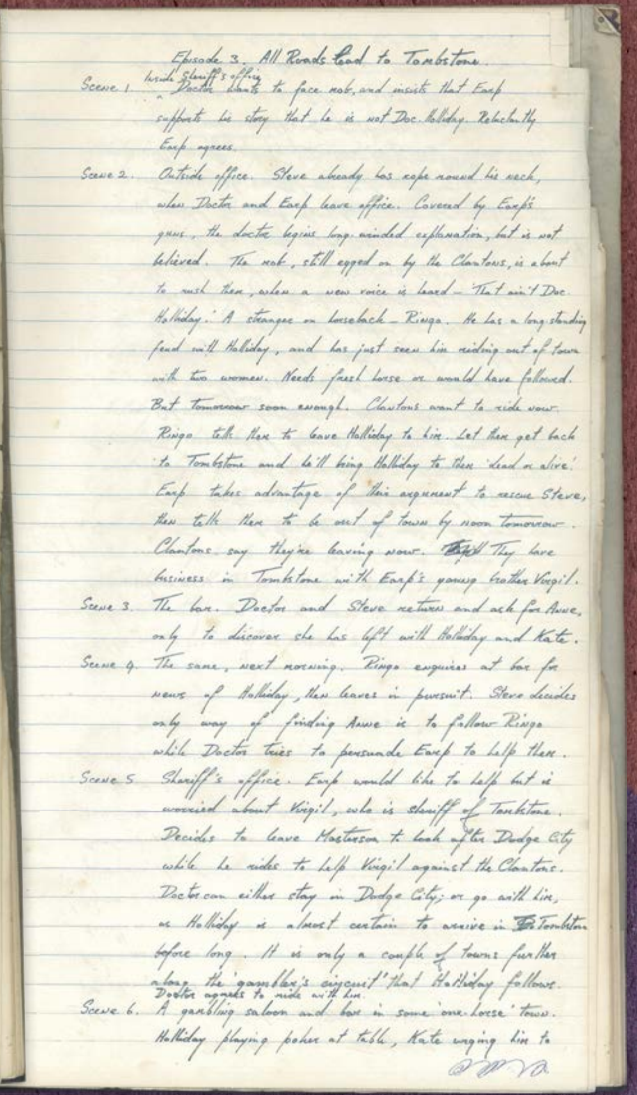
Scene 2. Inside the stage-coach. Silent man in corner is Wyatt Earp. Other passengers ask where they're from, etc. Evasive answers – 'back East.' Dangerous to be on trail alone – have they heard about the killing? One of the Clanton boys has been shot and the rest of the family is out for revenge. Doctor professes disinterest – all he wants is dentist. Earp says there is excellent one in Dodge – if he's still there.

Scene 3. The arrival in Dodge. Bat Masterson, sheriff, is there to meet Earp, who directs Doctor to dentists, then goes with Masterson to sheriff's office. Steve and Anne go to 'Last Chance saloon' to book rooms.

Scene 4. Bar of 'Last Chance.' Steve and Anne are eyed suspiciously but given keys – and one for Doctor is left to be picked up. Group of men react to mention of him, and mutter together as Steve and Anne go upstairs.

Scene 5. Dentist's shop. Doctor enters and looks round. Primitive dental equipment. Otherwise empty. Noise of girl's laughter from back room. Doctor knocks and enters. Doc. Holliday is drinking with Kate, and resents interruption. However, on learning Doctor is a customer, he sends Kate back to saloon, and agrees to operate. Extraction begins, Doctor reacting adversely to Holliday's cough, instruments, etc.

Scene 6. The Bar. The men – Clantons – convinced that Holliday is killer of their brother. Barman doesn't want trouble.



Episode 3. All Roads lead to Tombstone.

Scene 1. Inside Sheriff's office Doctor wants to face mob, and insists that Earp supports his story that he is not Doc. Holliday. Reluctantly Earp agrees.

Scene 2. Outside office. Steve already has rope round his neck, when Doctor and Earp leave office. Covered by Earp's guns, the doctor begins long-winded explanation, but is not believed. The mob, still egged on by the Clantons, is about to rush them, when a new voice is heard – 'That ain't Doc Holliday.' A stranger on horseback – Ringo. He has a long-standing feud with Holliday, and has just seen him riding out of town with two women. Needs fresh horse or would have followed. But tomorrow soon enough. Clantons want to ride now. Ringo tells them to leave Holliday to him. Let them get back to Tombstone and he'll bring Holliday to them 'dead or alive.' Earp takes advantage of their argument to rescue Steve, then tells them to be out of town by noon tomorrow. Clantons say they're leaving now. They have business in Tombstone with Earp's young brother Virgil.

Scene 3. The bar. Doctor and Steve return and ask for Anne, only to discover she has left with Holliday and Kate.

Scene 4. The same, next morning. Ringo enquires at bar for news of Holliday, then leaves in pursuit. Steve decides only way of finding Anne is to follow Ringo while Doctor tries to persuade Earp to help them.

Scene 5 Sheriff's office. Earp would like to help but is worried about Virgil, who is sheriff of Tombstone. Decides to leave Masterson to look after the Dodge City while he rides to help Virgil against the Clantons. Doctor can either stay in Dodge City; or go with him, as Holliday is almost certain to arrive in Tombstone before long. It is only a couple of towns further along the 'gambler's circuit' that Holliday follows. Doctor agrees to ride with him.

Scene 6. A gambling saloon and bar in some 'one-horse' town. Holliday playing poker at table, Kate urging him to

Far left: The first page of Cotton's scene breakdowns for the opening episode – originally *Holliday for Doctor*.

Left: The first page of breakdowns for the third episode – originally *All Roads lead to Tombstone*.

Below: The Doctor is questioned by Wyatt Earp (John Alderson) in the first episode – ultimately *A Holiday for the Doctor*.

Thanks to Donald Cotton's family for permission to publish notebook pages and other images.

Dodge City stagecoach. Climbing aboard, they meet Wyatt Earp, who says there's an excellent dentist in Dodge. Once the TARDIS team hits Dodge, the broad plot of the first two episodes plays out much as it does in the story we know. But many of the best elements of the final story – and most of its comedy – are missing.

Totally absent is the slapstick delight of Steven and Dodo being forced at gunpoint to become the Last Chance Saloon's new musical act. Also yet to arrive is the Doctor's delightfully mortifying moment when he realises his new friends at the saloon, so keen to meet him, are the deadly Clanton brothers.

Instead, pleasantries are skipped and the Clantons pull their guns as soon as the Doctor enters the bar. The first episode ends with the Doctor, who's agreed to carry a gun for the sake of appearances, being told by the eldest Clanton to draw. At the start of the second – titled *Lynching parties catered for* (sic) – the Doctor reluctantly draws, and fires. But his shot "pass[es] harmlessly into the wall unnoticed" while Doc Holliday, hiding on a landing or gallery above, blasts Clanton's gun from his hand.

Wyatt Earp and Bat Masterson arrest the Doctor, just as in the TV version, and the Clantons organise a lynching party for Steven in order to lure out their quarry. But in this outline, Steven has an unlikely saviour… Johnny Ringo.

The third episode – known as *All Roads lead to Tombstone* – starts with Ringo arriving mid-lynching. He reveals that the Doctor isn't Doc Holliday, who he's just seen leaving town with Kate, Holliday's partner, and Anne. On this note, the characters all head towards Tombstone for the fateful climax. But Cotton includes a dramatic showdown between Ringo, Holliday and Steven in "some 'one-horse' town" along the way:

> The bar. Ringo enters behind Holliday and is about to shoot him in the back when Steve [sic] shouts a warning. Ringo turns and shoots Steve in the shoulder – Holliday narrowly misses Ringo with [his] knife, and Ringo escapes into darkness.

It's a shot of adrenalin that the final version of the third episode could have used. But the prospect of a rushed studio team staging a knife throw was perhaps thought too ambitious.

The fourth episode – *Guns in the morning* (sic) – is only six scenes long, compared to the usual ten. Presumably Cotton intended most of the episode to be taken up by Scene Five:

> The gunfight. Nearly all action throughout long scene.

It's a cursory description, to say the least. And it sums up the

underwhelming experience of reading this scene breakdown. The plot isn't vastly different, but the outline doesn't suggest where much of the character conflict or comedy will come from.

Story editor Donald Tosh commissioned full scripts from Cotton late in November 1965. But by the time Cotton delivered his final episode at the end of January 1966, the series had both a new script editor, Gerry Davis, and producer, Innes Lloyd – who suggested that director Rex Tucker might adopt a "tongue in cheek" approach to these, "not the greatest scripts".

Rewrites followed, almost certainly by Davis. Cotton's mannered writing made him stand out from the crowd, but it also made him an acquired taste. A taste that wasn't shared by *Doctor Who*'s new production team, alas. **DWM**

At the Mountains of Madness

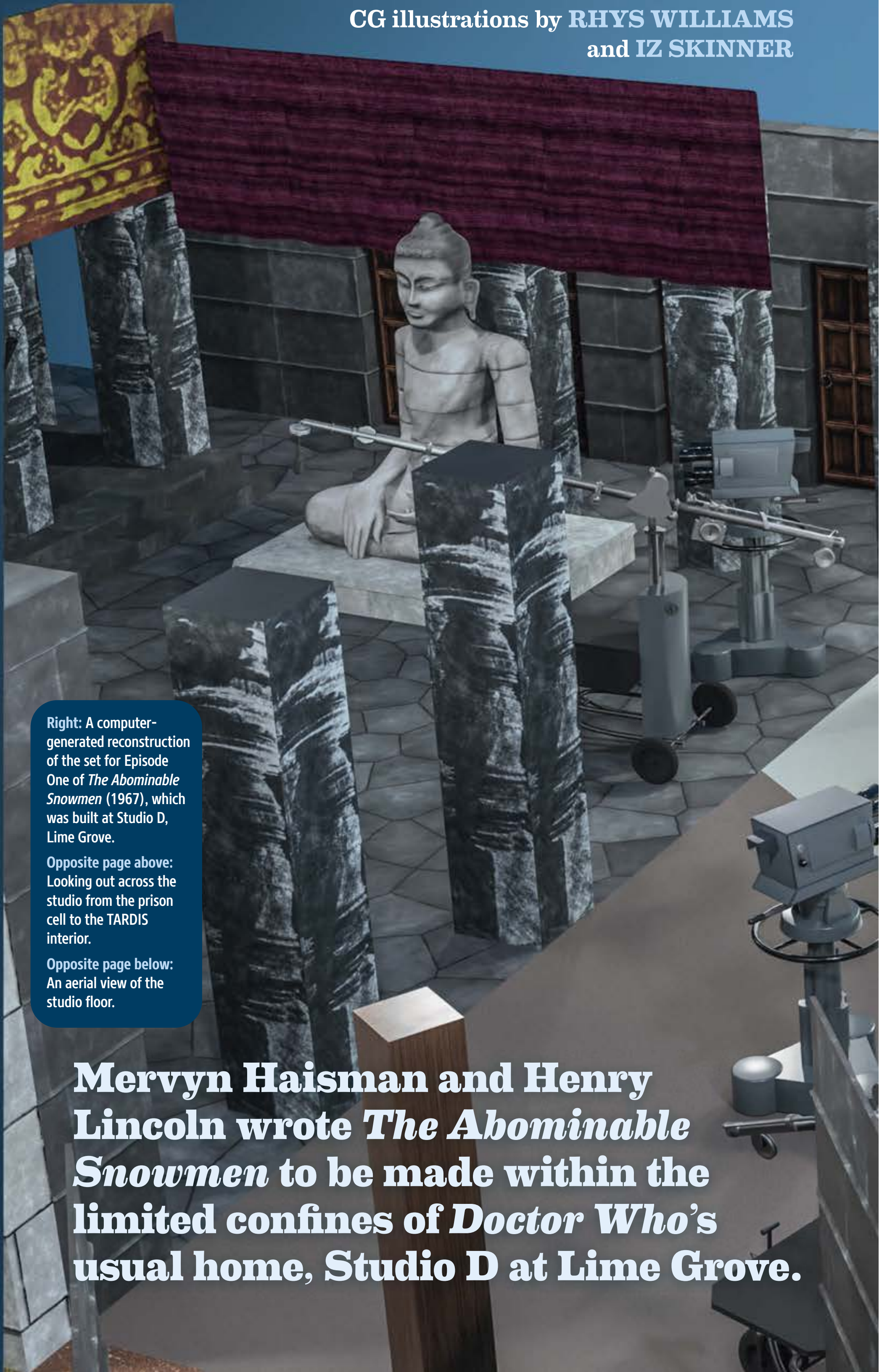
A monastery in the high Himalayas was built in studio for 1967’s *The Abominable Snowmen* – a largely missing story that has been newly animated for DVD and Blu-ray. **SIMON GUERRIER** and **RHYS WILLIAMS** take a virtual tour of **DWM**’s specially recreated Detsen sets.

CG illustrations by **RHYS WILLIAMS** and **IZ SKINNER**

For the first half of 1967, the *Doctor Who* production team were under considerable pressure, with each episode being recorded in studio exactly one week ahead of broadcast. Episode 7 of *The Evil of the Daleks,* recorded on Saturday 24 June, was the last to be made on such a short turnaround. After it aired on Saturday 1 July, *Doctor Who* took its usual summer break from TV. But the production team continued working for another four weeks, in order to get ahead: Saturday 1 July was also the first studio recording day for *The Tomb of the Cybermen*, to be broadcast in September. By the time the fourth and final episode of that story was recorded, it had been decided that the next story to go into production – after the crew ’s own summer break – would be *The Abominable Snowmen*. The unprecedented manner in which the first two episodes of this story were recorded showed an effort to put greater scale and realism on screen... while ensuring that the schedule was never so tight again.

Mervyn Haisman and Henry Lincoln wrote *The Abominable Snowmen* to be made within the limited confines of *Doctor Who*’s usual home, Studio D at Lime Grove. The rehearsal script for Episode One specified that just three sets would be needed: the “Rocky Terrain” of a Tibetan mountainside; the “TARDIS exterior” (presumably within this rocky terrain); and a “Monastery” comprising “Exterior Gates”, “Courtyard” and “Cell”. Scenes inside the TARDIS were, as with *The Tomb of the Cybermen*, to be filmed in advance at Ealing Studios, along with scenes inside and outside a cave.

However, producer Innes Lloyd, who’d spent 12 years with the BBC’s Outside Broadcast Unit before joining *Doctor Who*, was keen to make greater use of location filming. As he told David Auger in a 1984 interview for the fanzine *An Adventure in Space and Time*, he wanted to “give it a sort of reality”, with monsters seen “with something real behind them, like the Post Office Tower or Gatwick Airport” – as in *The War Machines* (1966) and *The Faceless Ones* (1967) respectively.



Right: A computer-generated reconstruction of the set for Episode One of *The Abominable Snowmen* (1967), which was built at Studio D, Lime Grove.

Opposite page above: Looking out across the studio from the prison cell to the TARDIS interior.

Opposite page below: An aerial view of the studio floor.

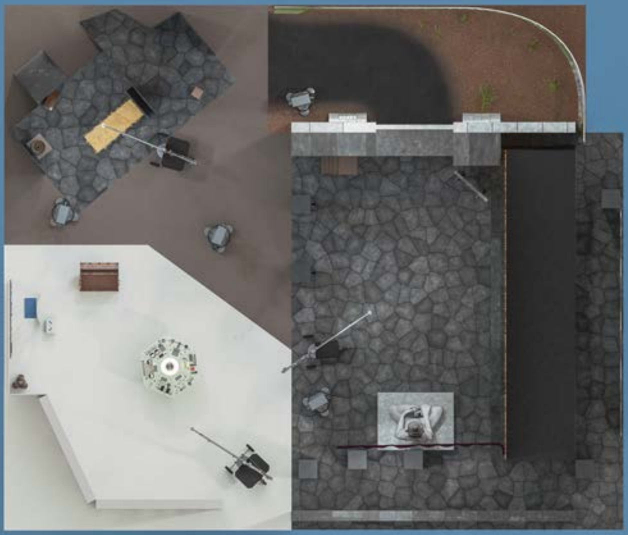
> **Mervyn Haisman and Henry Lincoln wrote *The Abominable Snowmen* to be made within the limited confines of *Doctor Who*’s usual home, Studio D at Lime Grove.**

The monstrous Yeti in this new story would therefore be seen on *real* rocky terrain, filmed over six days between 4 and 9 September: the longest *Doctor Who* location shoot to that date.

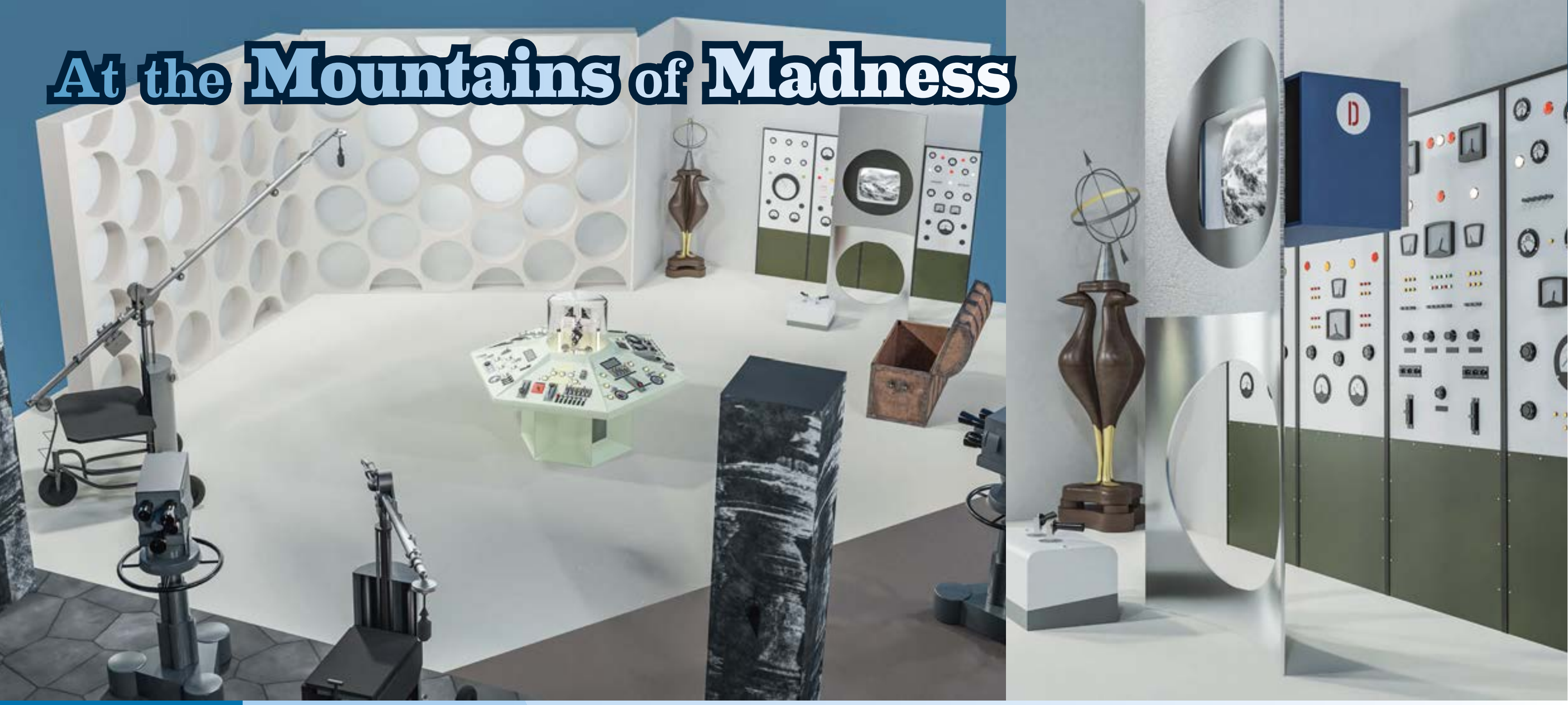
"We were in North Wales [near] Snowdon," designer Malcolm Middleton recalled in a 2014 episode of the podcast *Toby Hadoke's Whosround*, "supposedly for the extraordinary snow fields and all that sort of thing. It actually rained like there was no tomorrow." Despite the harsh conditions, the production shot a great deal of footage: more than seven minutes of pre-filmed material featured in the broadcast Episode One, almost one-third of the total duration; another four minutes followed in Episode Two, including material shot at Ealing Studios.

This, therefore, reduced the number of scenes for those first two episodes that had to be recorded in studio – and since those episodes involved the same cast members, Lloyd seized the opportunity to save both time and actors' fees, too. Rather than devoting four days' worth of rehearsals to *each* episode – recording them in studio one week after the other, as usual – Monday 11 September saw the start of four days' rehearsals for *both* episodes together. Then Episode One was recorded on Friday 15 September, with Episode Two the following day.

This required some ingenious use of the sets in the studio space... →



At the Mountains of Madness



Above: Two views of the TARDIS set, showing the unique scanner prop.

Below: The Doctor (Patrick Troughton) is used to bait the Yeti in Episode Two.

Bottom: Two views of the monastery exterior set, showing the large wooden doors and the cyclorama behind.

1. Secret Ghanta

Rather than at Ealing, as was the original plan, the TARDIS interior set was erected in a corner of Studio D at Lime Grove, to the right of the gallery where director Gerald Blake oversaw recording. It was a typical set-up: the external entrance wall, then a roundelled wall to its right at an obtuse angle, followed by a 'kinked' section of plain flats – a quirk of the original design for the episode *An Unearthly Child* (1963), allowing the set to fit neatly along an uneven wall in Studio D. However, here the set was placed on the opposite side of the studio, so this was a purely aesthetic choice.

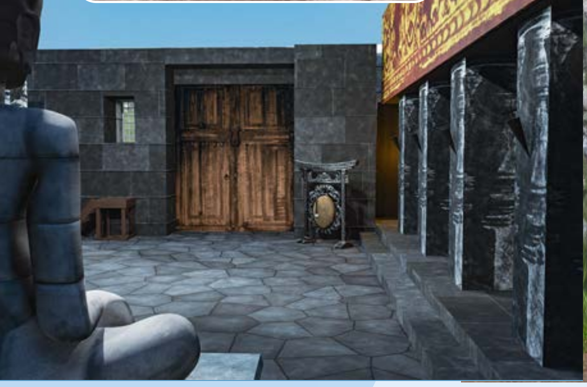
Less familiar was the new TARDIS scanner: a free-standing, rectangular structure with two circular holes in it, reminiscent of the roundels in the control-room walls. Behind the upper hole was a television monitor, surely intended to suggest a futuristic flat screen. Unfortunately, the boxy workings of the monitor were clearly visible to one side, the circled letter "D" indicating that this was part of Studio D's standard pool of equipment. Behind the scanner were a number of control panels, part of a family of stock props that would also furnish the TARDIS in *The Wheel in Space* and *The Mind Robber* (both 1968).

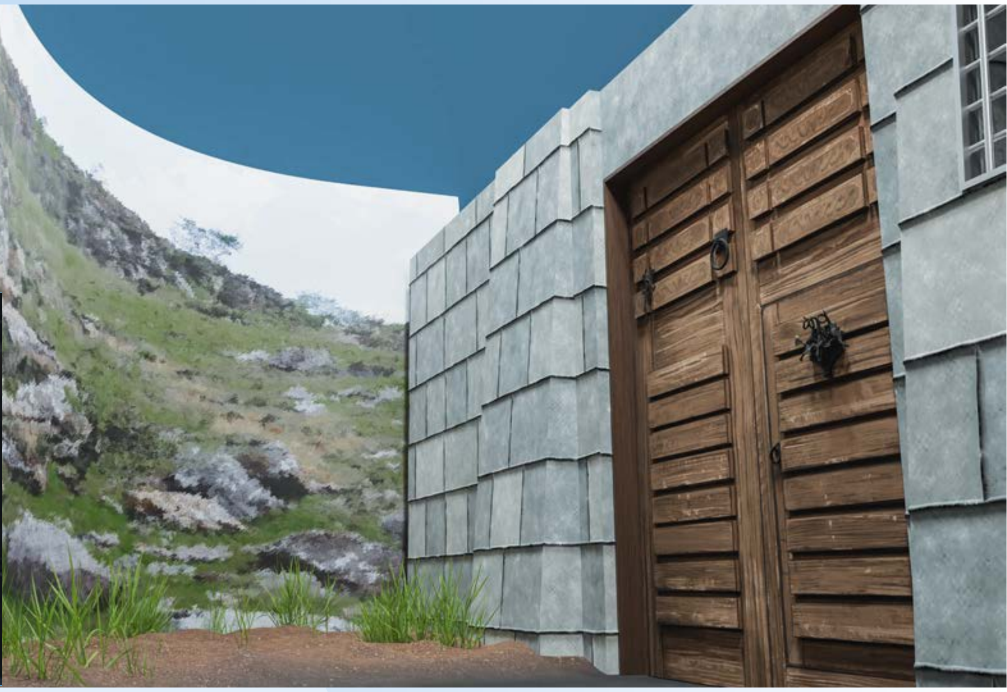
In the first episode, the Doctor produced a variety of items from a wooden chest with an ornate metal binding. This seems to have been a genuine antique: a hired prop likely hailing from 17th-century Germany. The ghanta (a ritual bell) contained within – supposedly rescued from the Detsen monastery in 1630 – was a prop supplied by the BBC's Visual Effects Department.

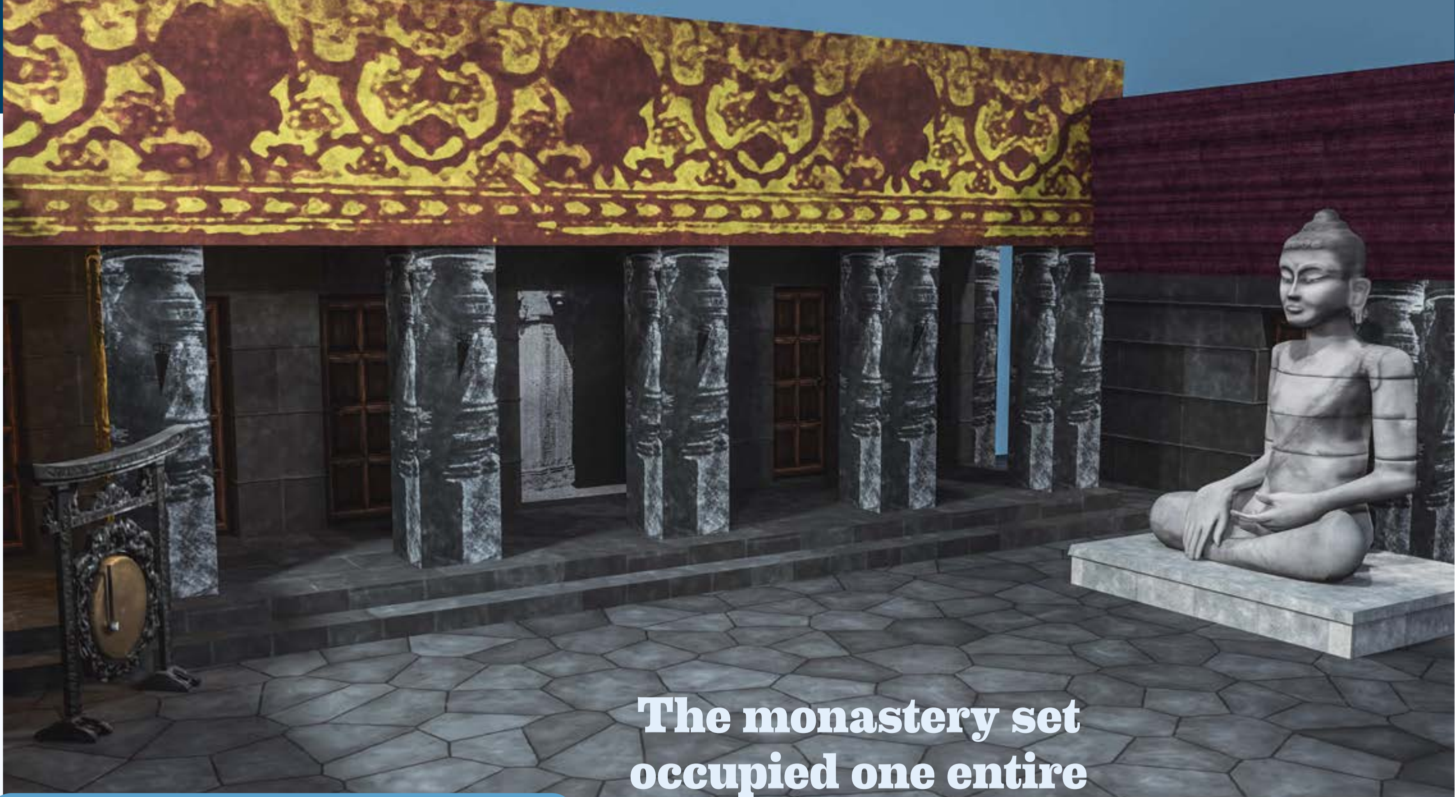
Off-air photographs show that the external doors were not fully closed during the TARDIS landing. The doors presented other practical concerns: when the Doctor exited the TARDIS, the script specified that the camera should show companions Jamie and Victoria, angled "so that we do not see doors in [background]" – because through the doors, the camera wouldn't have seen the rocky terrain of Tibet, but a studio wall.

2. In the Hall of the Mountain Kings

The monastery set occupied one entire half of the studio. The script describes "great studded main gates" in a "high wall", and beyond that a "rectangular courtyard with cloisters running down one side. Beyond can be seen doors which lead to the various interior apartments." The script for Episode Two specified a "small wicket gate" in the







The monastery set occupied one entire half of the studio.

Above and left: Two views of the courtyard set, showing the large statue of Buddha.

Far left: Travers (Jack Watling) is grimly satisfied to see the monks restrain the Doctor in Episode Two.

Below: The door of the prison cell set.

right-hand gate, as well as a window to the right, and a ring to which the Doctor could be tied. The large statue of Buddha in the courtyard was not specified in the script, but matched a requirement for the sanctum (see below).

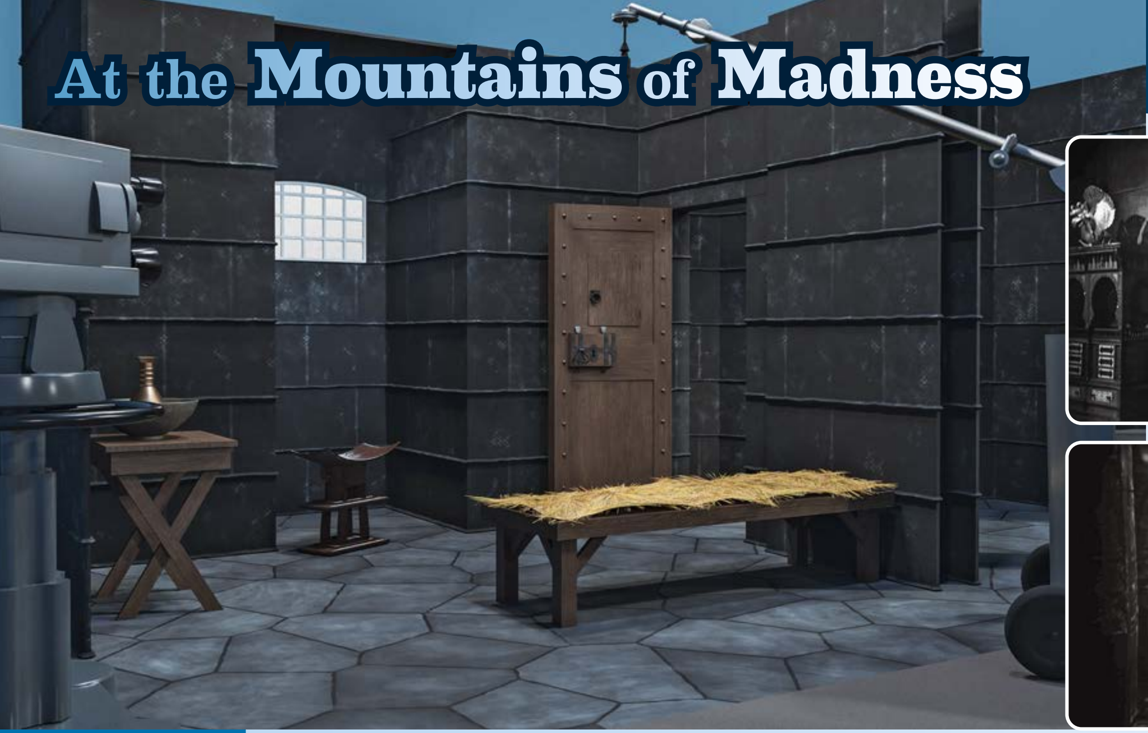
Much of the courtyard was built from a series of identical two-feet square columns, on each face of which was printed an image of a circular column on a dark background. The surviving Episode Two shows that the desired effect of a complex carved structure wasn't quite achieved, though: the angle of the photograph wasn't right, and the studio lighting didn't help 'sell' the effect.

The painted backcloth surrounding the entrance appears to have been closely based on photographs of the Snowdonia location, and a model shot of the monastery was a good match for the full-size set. Designer Malcolm Middleton told *Toby Hadoke's Whosround* that he often made scale models of sets for the various TV and film productions he worked on, so that directors could see what shots were possible. Yet he remembered little about the sets from this particular story: it was "just another job" among many. Asked about the research involved to create a Tibetan monastery, he thought he would have sought reference material from the "British Library [and] ordinary libraries," and anywhere else he could find it.

But perhaps Middleton couldn't remember because the research had been done for him. In 1985 Mervyn Haisman told the fanzine *DWB* that he and co-writer Henry Lincoln "did a lot of the design work for the monastery and so on," and had "done a lot of homework on the subject."

3. Hard Cell

For Episode One, the remainder of the studio housed the cell and adjoining corridor. The script described "stone walls and straw-strewn stone floor," with "windows" (plural) high up in the wall. "A rough hewn wooden bed →



Above left: More of the prison cell set.

Above right: Shots from Episode Two showing the doors to the sanctum, and Songsten (Charles Morgan) receiving instructions from the unseen Padmasambhava.

Right: A boom mic dips low as Patrick Troughton and David Spenser (Thomni) rehearse a cell scene from Episode Two.

Below: Three more shots from Episode Two: Songsten talks to his brother monks; the Doctor and Victoria (Deborah Watling) observe as a captured Yeti is placed on the long, low table in the meeting room; Jamie (Frazer Hines), Victoria, Khrisong (Norman Jones), Travers and Thonmi watch as the Doctor examines the Yeti.

→ lies along one wall. Heavily studded door with grille." In early versions of the script, the imprisoned Doctor stood on the bed to test the strength of the bars in the window. But it seems the production team realised that having the bed directly under the window made escape too easy, and in rehearsal the position of the window was changed – with the Doctor standing on a stool in an attempt to see out. The stool appears to have been of a traditional Ghanaian design, and was hired from prop company Trading Post along with the jug and bowl.

4. The Power Behind the Throne

Episode Two, recorded on Saturday 16 September 1967, didn't require the TARDIS interior set – so it was removed and replaced with three new sets following the end of recording for Episode One the previous evening. The ante-chamber, said the script, was "a bare but ornate room with double doors leading to the sanctum. It is dimly lit by small lamps [and has] an air of mystery." The sanctum was "an eerie, dimly lit room. Facing the doors to the ante-chamber there is a high throne on a dais which is separated from the rest of the room by thin veils concealing the seated figure of Padmasambhava. On either side of the dais, tripods hold incense burners. There are also several statues, one of which, is a large Buddha."

In early versions of the script, the imprisoned Doctor stood on the bed to test the strength of the bars in the window.

A note in brackets added that this statue "conceals the entrance to the control room used in Episode Six". Each episode revealed different rooms in the complex, suggesting a building much bigger that the studio in which they were built.

This set was decorated with real burning torches, fixed to two rows of the printed square columns, incorporating those already present on the left of the courtyard. A recording break allowed Camera 1 to be moved into position to look through the thin veils at Abbot Songsten, giving the point-of-view of the monastery's mysterious master, the unseen Padmasambhava.

5. Monk-y Business

Also squeezed into the studio, to the left of the sanctum columns, was the meeting room round which the monks conferred. The script specified "a long low table" in the centre of the room – on which the captured Yeti was laid out at the end of Episode Two – plus "sparse furniture such as a cupboard, chest and a bench". Stage directions added "An archway leads to a corridor" – yet again suggesting more space beyond the confines of Studio D.

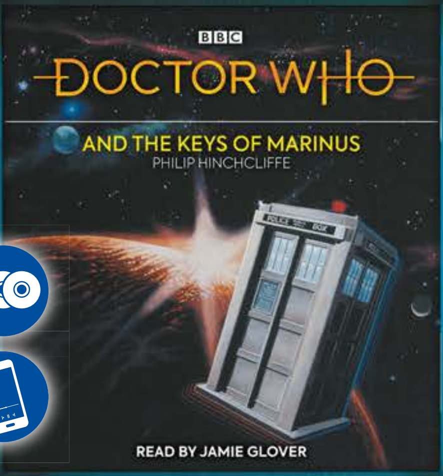
The production team's experiment with *The Abominable Snowmen* clearly worked. In later years, two-day recording blocks would become the norm on *Doctor Who*... **DWM**

POLICE PUBLIC CALL BOX

The Keys to Adventure!

BBC
DOCTOR WHO
AND THE ANDROID INVASION
TERRANCE DICKS
READ BY GEOFFREY BEEVERS

BBC
DOCTOR WHO
THE RESURRECTION PLANT
WILL HADCROFT
READ BY FRAZER HINES


BBC
DOCTOR WHO
AND THE KEYS OF MARINUS
PHILIP HINCHCLIFFE
READ BY JAMIE GLOVER

BBC
DOCTOR WHO
THE SECOND EARTH ADVENTURES COLLECTION
READ BY CAROLE ANN FORD • PETER PURVES
DAVID TROUGHTON • LOUISE JAMESON • BONNIE LANGFORD

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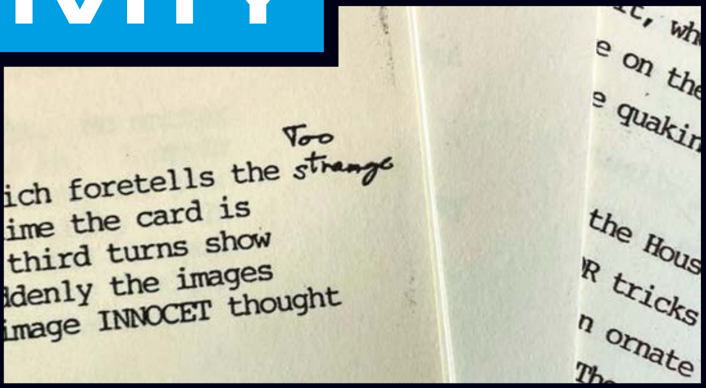

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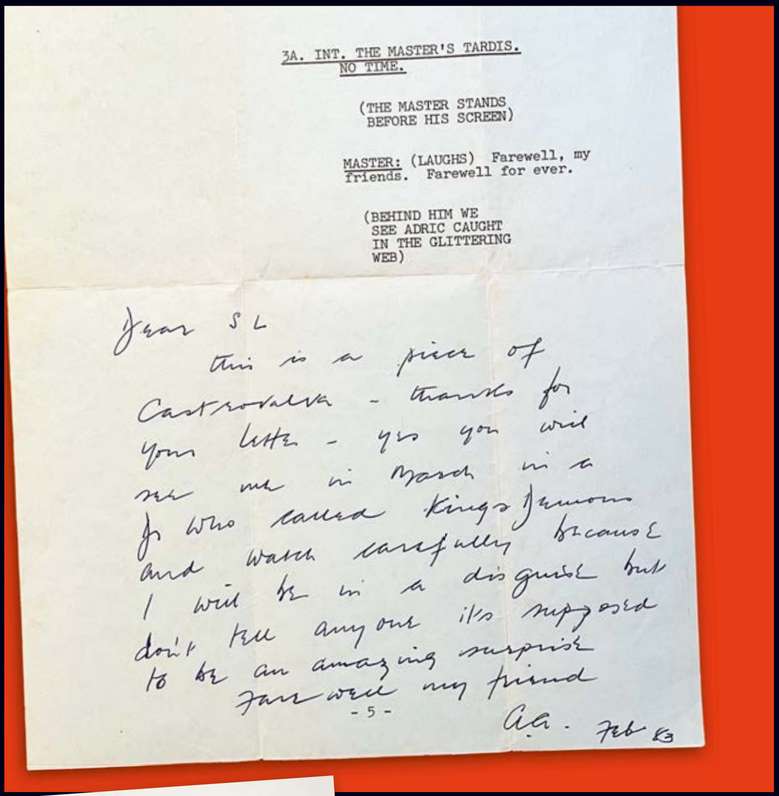


3A. INT. THE MASTER'S TARDIS.
NO TIME.

(THE MASTER STANDS
BEFORE HIS SCREEN)

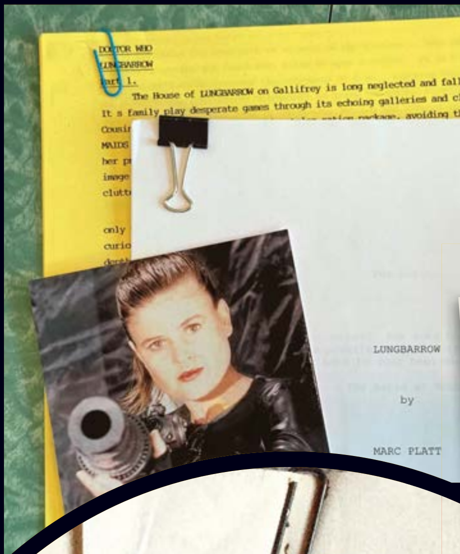
MASTER: (LAUGHS) Farewell, my
friends. Farewell for ever.

(BEHIND HIM WE
SEE ADRIC CAUGHT
IN THE GLITTERING
WEB)

Dear SL
this is a piece of
Castrovalva - thanks for
your letter - yes you will
see me in March in a
Dr Who called Kings Demons
and watch carefully because
I will be in a disguise but
don't tell anyone it's supposed
to be an amazing surprise
Farewell my friend

- 5 -

AG. Feb 83



DOCTOR WHO
LUNGBARROW
Part 1.
The House of LUNGBARROW on Gallifrey is long neglected and fallen into decay.
It s family play desperate games through its echoing galleries and cloisters.
... avoiding the patrolling
Cousin
MAIDS
her p
image
clutt

only
curio
deat

LUNGBARROW

by

MARC PLATT

"DC

"DOCTO

With the compliments
of
DOCTOR WHO

BBC tv

PR
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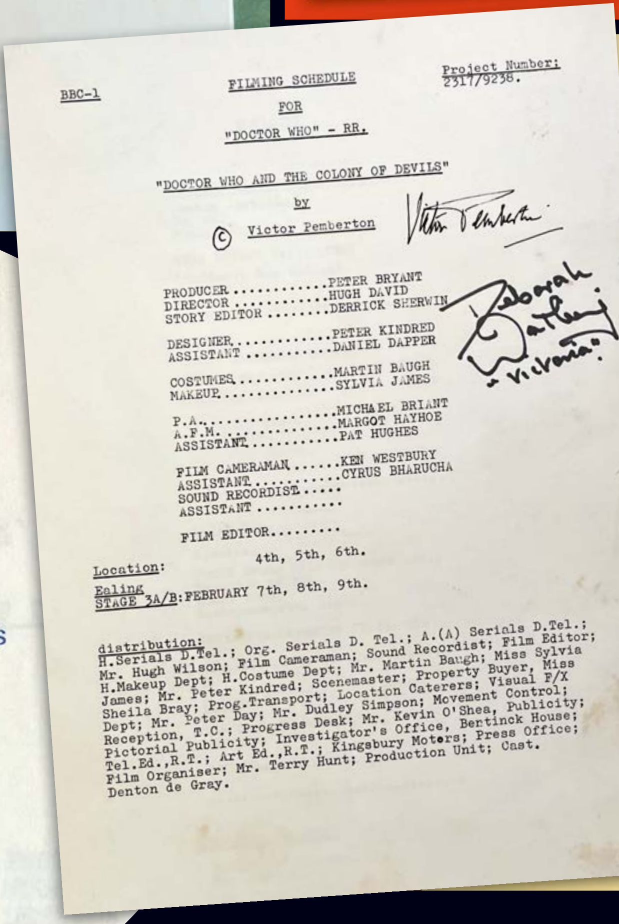
TORY



BBC-1

FILMING SCHEDULE
FOR
"DOCTOR WHO" - RR.

Project Number:
2317/9238.

"DOCTOR WHO AND THE COLONY OF DEVILS"
by
© Victor Pemberton

Victor Pemberton

PRODUCER ....PETER BRYANT
DIRECTOR ....HUGH DAVID
STORY EDITOR ....DERRICK SHERWIN

DESIGNER.............PETER KINDRED
ASSISTANT ....DANIEL DAPPER

COSTUMES.............MARTIN BAUGH
MAKEUP...............SYLVIA JAMES

P.A..................MICHAEL BRIANT
A.F.M. ....MARGOT HAYHOE
ASSISTANT............PAT HUGHES

FILM CAMERAMAN ......KEN WESTBURY
ASSISTANT............CYRUS BHARUCHA
SOUND RECORDIST .....
ASSISTANT ....

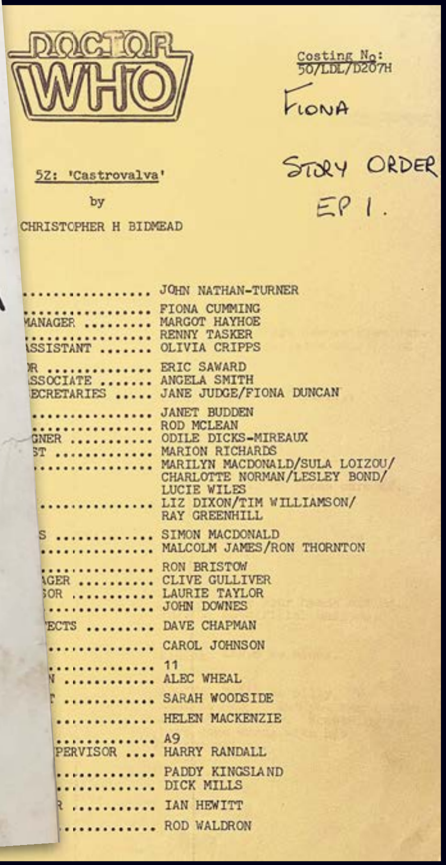
FILM EDITOR.........

Location: 4th, 5th, 6th.

Ealing
STAGE 3A/B: FEBRUARY 7th, 8th, 9th.

Deborah Watling - Victoria.

distribution:
H.Serials D.Tel.; Org. Serials D. Tel.; A.(A) Serials D.Tel.; Mr. Hugh Wilson; Film Cameraman; Sound Recordist; Film Editor; H.Makeup Dept; H.Costume Dept; Mr. Martin Baugh; Miss Sylvia James; Mr. Peter Kindred; Scenemaster; Property Buyer, Miss Sheila Bray; Prog.Transport; Location Caterers; Visual F/X Dept; Mr. Peter Day; Mr. Dudley Simpson; Movement Control; Reception, T.C.; Progress Desk; Mr. Kevin O'Shea, Publicity; Pictorial Publicity; Investigator's Office, Bertinck House; Tel.Ed.,R.T.; Art Ed.,R.T.; Kingsbury Motors; Press Office; Film Organiser; Mr. Terry Hunt; Production Unit; Cast. Denton de Gray.



DOCTOR WHO

Costing No:
50/LDL/D207H

FIONA

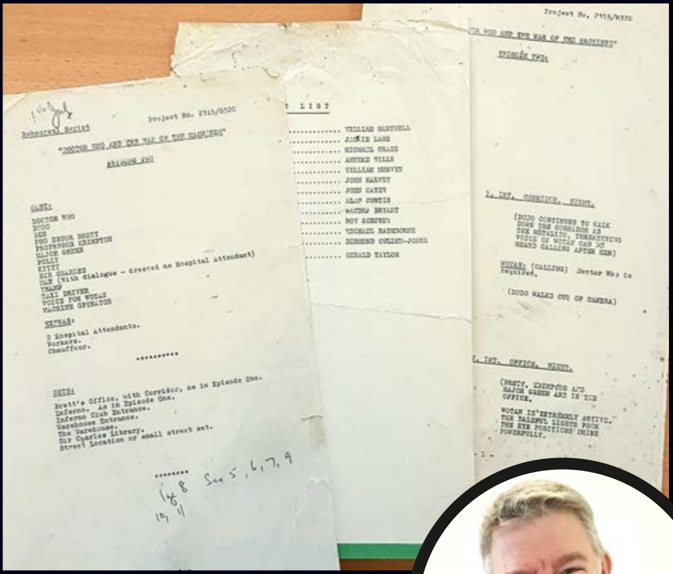
STORY ORDER
EP 1.

5Z: 'Castrovalva'
by
CHRISTOPHER H BIDMEAD

.... JOHN NATHAN-TURNER
.... FIONA CUMMING
MANAGER .... MARGOT HAYHOE
.... RENNY TASKER
ASSISTANT .... OLIVIA CRIPPS
OR .... ERIC SAWARD
SSOCIATE .... ANGELA SMITH
ECRETARIES .... JANE JUDGE/FIONA DUNCAN
.... JANET BUDDEN
.... ROD MCLEAN
GNER .... ODILE DICKS-MIREAUX
ST .... MARION RICHARDS
.... MARILYN MACDONALD/SULA LOIZOU/ CHARLOTTE NORMAN/LESLEY BOND/ LUCIE WILES
.... LIZ DIXON/TIM WILLIAMSON/ RAY GREENHILL
S .... SIMON MACDONALD
.... MALCOLM JAMES/RON THORNTON
.... RON BRISTOW
AGER .... CLIVE GULLIVER
SOR .... LAURIE TAYLOR
.... JOHN DOWNES
ECTS .... DAVE CHAPMAN
.... CAROL JOHNSON
.... 11
N .... ALEC WHEAL
T .... SARAH WOODSIDE
.... HELEN MACKENZIE
.... A9
PERVISOR .... HARRY RANDALL
.... PADDY KINGSLAND
.... DICK MILLS
R .... IAN HEWITT
.... ROD WALDRON

Scripts

JAMIE LENMAN meets collectors who have acquired rare, and sometimes unique, items packed full of *Doctor Who*'s DNA.



Rehearsal Script

Project No. 2315/0320

"DOCTOR WHO AND THE WAR OF THE MACHINES"

EPISODE TWO

CAST:

DOCTOR WHO
DODO
BEN
PROFESSOR BRETT
PROFESSOR KRIMPTON
MAJOR GREEN
POLLY
KITTY
SIR CHARLES
MAN (with dialogue - dressed as Hospital Attendant)
TRAMP
TAXI DRIVER
VOICE FOR WOTAN
MACHINE OPERATOR

EXTRAS:

2 Hospital Attendants.
Workers.
Chauffeur.

....

SETS:

Brett's Office, with Corridor, as in Episode One.
Inferno. As in Episode One.
Inferno Club Entrance.
Warehouse Entrance.
The Warehouse.
Sir Charles Library.
Street Location or small street set.

....

Sc 5, 6, 7, 9
Sc 8
10, 11

LIST

....	WILLIAM HARTNELL
....	JACKIE LANE
....	MICHAEL CRAZE
....	ANNEKE WILLS
....	WILLIAM MERVYN
....	JOHN HARVEY
....	JOHN CATER
....	ALAN CURTIS
....	SANDRA BRYANT
....	ROY GODFREY
....	MICHAEL RATHBORNE
....	DESMOND CULLEN-JONES
....	GERALD TAYLOR

"DOCTOR WHO AND THE WAR OF THE MACHINES"

EPISODE TWO.

1. INT. CORRIDOR. NIGHT.

(DODO CONTINUES TO WALK DOWN THE CORRIDOR AS THE METALLIC, THREATENING VOICE OF WOTAN CAN BE HEARD CALLING AFTER HER)

WOTAN: (CALLING) Doctor Who is required.

(DODO WALKS OUT OF CAMERA)

2. INT. OFFICE. NIGHT.

(BRETT, KRIMPTON AND MAJOR GREEN ARE IN THE OFFICE.

WOTAN IS EXTREMELY ACTIVE. THE BALEFUL LIGHTS FROM THE EYE POSITIONS SHINE POWERFULLY.

- 1 -

How does one collect *Doctor Who?* Not merely the merchandise, or even the screen-used costumes and props, but the actual show itself? It may seem like an abstract impossibility but, for many people, owning an original script is as close as you can get to actually holding the raw stuff of the programme in your own hands.

Yorkshire teacher Richard Paterson is a self-proclaimed 'fan from birth' with a special connection to the Fifth Doctor's era. "I was born in 1975, so my earliest memories are of Season 18 [1980-81]," he says. "But 'my' Doctor was Peter Davison, and my warmest and most nostalgic memories are of Season 19 [1982]."

Years later, when the opportunity arose to get hold of some of the scripts from his favourite stories, Richard jumped at the chance, responding at once to a forum post from 1980s continuity advisor and superfan Ian Levine. "He was raising some money by selling off some of his old scripts from when he was associated with the programme. I knew that if he had the scripts for *Kinda* [1982] and was willing to sell them, those would be the ones I would want. *Kinda* is most definitely a fave!"

Once they were in his possession, the four individual documents (one for each episode) offered up a myriad of quirks and details for Richard to enjoy. "They're marked 'Rehearsal Script', and each episode is typed up on different coloured paper," he explains. "They're in great condition, with no noticeable tears, creases or marks, although the edges are a little discoloured with age. The clips that hold them together in the top-left corner are pretty rusted, and as a result a couple of pages are loose. But otherwise they're in excellent condition!"

For Richard, it's the link with those specific episodes, and therefore his own memories, that he really treasures. "I was thrilled, as I really felt this was a direct connection with a period in my own childhood as well as with the programme's history. I love how they look and feel and the moment in time they represent. As this is my favourite period of *Doctor Who*, to have a real 'artefact' means such a lot to me."

Writer and researcher Richard Bignell has amassed an impressive collection of scripts from all eras of the show, as far back as William Hartnell's tenure, and they offer some insight into the fluid nature of the production. "The earliest script I have was bought at the Bonhams Entertainment Memorabilia Auction in June 2014 – a rehearsal script for Episode 2 of *The War Machines* [1966]," he says, "although the title on the front page shows that, at that stage in production, it was called *The War of the Machines*."

Leafing through its pages, he discovered further evidence of the story's genesis. "It was only when I got it that I realised it originally belonged to actor Desmond Cullum-Jones [credited on screen as 'Worker' on Episode 2], and he'd written inside various notes to do with the episode and his character, which at that point was just called 'Leading Man'."

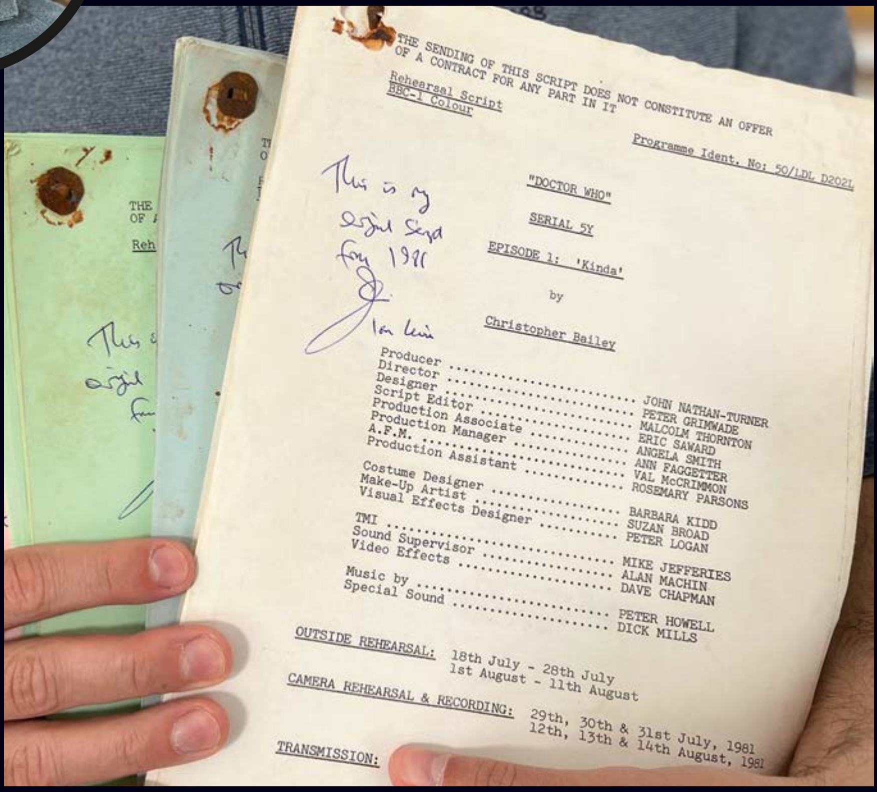
Indeed, handwritten annotations are common on such items, helping to identify them as bona-fide specimens and adding to their intrinsic charm. "Original hand annotations made at the time in scripts, be they from actors or directors, always make them more valuable to me," says Richard Bignell. "When you have something that's been handwritten on by the owner during the production period, with notations →

Opposite page, left to right, top to bottom: Part of John Tobin's collection of scripts; details from Brian Uiga's story breakdown for *Lungbarrow*; a letter from Master actor Anthony Ainley to John Tobin, written on a page of the script for *Castrovalva* (1982); the *Lungbarrow* story breakdown in Brian Uiga's collection, with a photo of Sophie Aldred as Ace; a *Doctor Who* production office compliments slip; John Tobin's autographed filming schedule for *Doctor Who and the Colony of Devils* (broadcast as *Fury from the Deep* in 1968); director Fiona Cumming's script for *Castrovalva*, from John Tobin's collection.

Top right: Collector and researcher Richard Bignell, and his script for *Doctor Who and the War of the Machines*.

Above inset: Collector Richard Paterson.

Right: Richard Paterson's scripts for *Kinda* (1982).



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Rehearsal Script
BBC-1 Colour

Programme Ident. No: 50/LDL D202L

"DOCTOR WHO"

SERIAL 5Y

EPISODE 1: 'Kinda'

by

Christopher Bailey

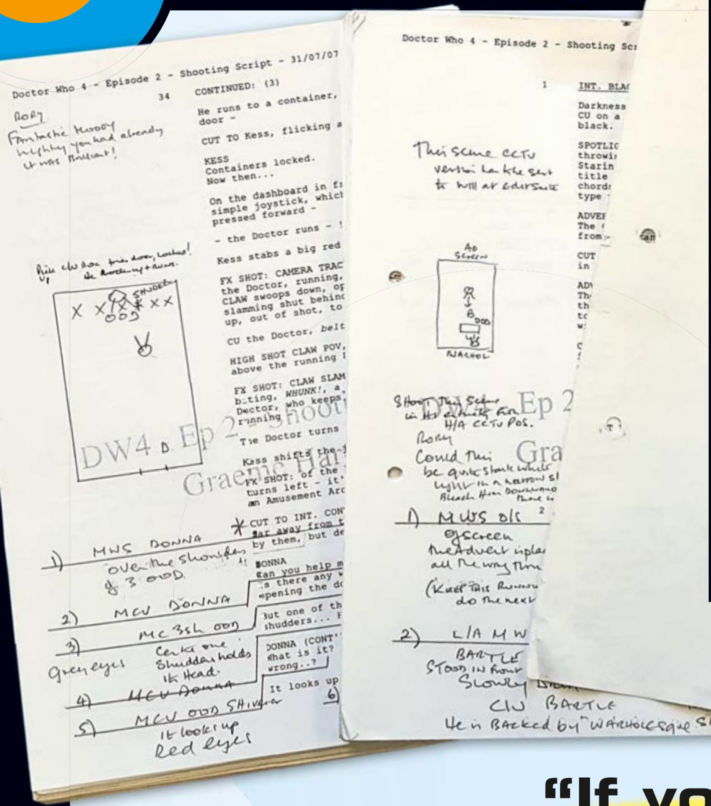
This is my original Script from 1981
Ian Levine

Producer	JOHN NATHAN-TURNER
Director	PETER GRIMWADE
Designer	MALCOLM THORNTON
Script Editor	ERIC SAWARD
Production Associate	ANGELA SMITH
Production Manager	ANN FAGGETTER
A.F.M.	VAL McCRIMMON
Production Assistant	ROSEMARY PARSONS
Costume Designer	BARBARA KIDD
Make-Up Artist	SUZAN BROAD
Visual Effects Designer	PETER LOGAN
TMI	MIKE JEFFERIES
Sound Supervisor	ALAN MACHIN
Video Effects	DAVE CHAPMAN
Music by	PETER HOWELL
Special Sound	DICK MILLS

OUTSIDE REHEARSAL: 18th July - 28th July
1st August - 11th August

CAMERA REHEARSAL & RECORDING: 29th, 30th & 31st July, 1981
12th, 13th & 14th August, 1981

TRANSMISSION:



Doctor Who 4 - Episode 2 - Shooting Script - 31/07/07

34 CONTINUED: (3)

He runs to a container, door -

CUT TO Kess, flicking a

KESS
Containers locked.
Now then...

On the dashboard in f simple joystick, whic pressed forward -

- the Doctor runs -

Kess stabs a big red

FX SHOT: CAMERA TRAC the Doctor, running, CLAW swoops down, o slamming shut behin up, out of shot, to

CU the Doctor, belt

HIGH SHOT CLAW POV, above the running

FX SHOT: CLAW SLAM biting, WHUNK!, a, Doctor, who keeps running

The Doctor turns

Kess shifts the

FX SHOT: of the turns left - it' an Amusement Arc

CUT TO INT. CON far away from t by them, but de

DONNA
Can you help m
Is there any w
opening the do

But one of th shudders...

DONNA (CONT'
What is it?
wrong..?

It looks up

Rory
Fantastic Kenny highting you had already it was Brilliant!

1) MWS DONNA over the shoulder of 3 OOD.

2) MCU DONNA

3) MC 3sh OOD Center one Shudder holds its Head. Grey eyes

4) ~~MCU DONNA~~

5) MCU OOD SHIVERS It looks up Red eyes

6)

DW4 D. Ep 2 - Shooting
Graeme Harper

Doctor Who 4 - Episode 2 - Shooting Sc

1 INT. BLA

Darkness CU on a black.

SPOTLIG throwi Starin title chord type

ADVE The from

CUT in

This scene CCTU version has the set to will at edit suite

AD Screen

OOD

NARKOL

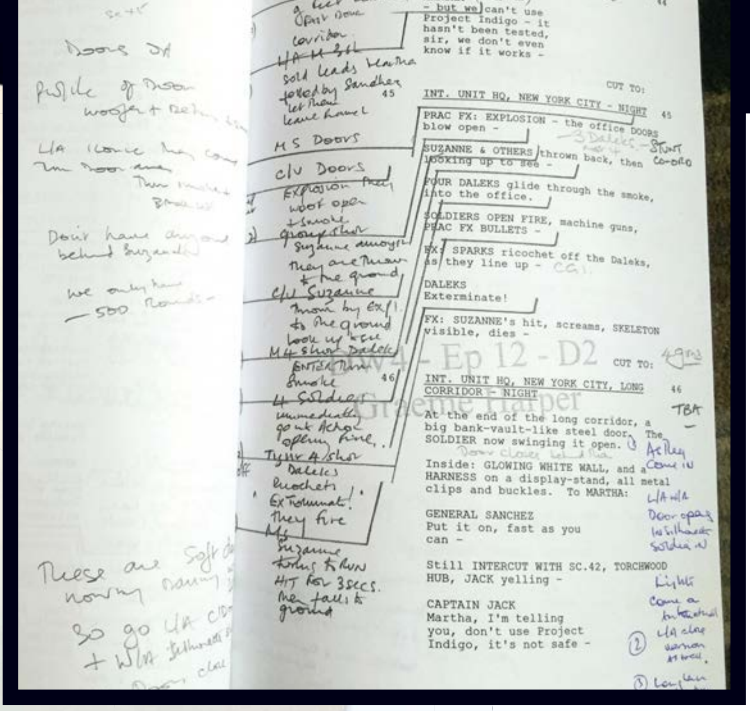
Shoot this scene in its entirety for H/A CCTV Pos.

Rory
Could this be quite stark white light in a narrow s

1) MWS O/S of screen the advert in place all the way thru

(Keep this running do the next

2) L/A MW BARTLE stood in front slowly CU BARTLE He is backed by "Warholesque" shots



- but we can't use Project Indigo - it hasn't been tested, sir, we don't even know if it works -

CUT TO:

45 INT. UNIT HQ, NEW YORK CITY - NIGHT 45

PRAC FX: EXPLOSION - the office DOORS blow open -

SUZANNE & OTHERS thrown back, then looking up to see -

FOUR DALEKS glide through the smoke, into the office.

SOLDIERS OPEN FIRE, machine guns, PRAC FX BULLETS -

FX: SPARKS ricochet off the Daleks, as they line up - CGI

DALEKS
Exterminate!

FX: SUZANNE's hit, screams, SKELETON visible, dies -

CUT TO:

46 INT. UNIT HQ, NEW YORK CITY, LONG CORRIDOR - NIGHT 46

At the end of the long corridor, a big bank-vault-like steel door. The SOLDIER now swinging it open.

Inside: GLOWING WHITE WALL, and a HARNESS on a display-stand, all metal clips and buckles. To MARTHA:

GENERAL SANCHEZ
Put it on, fast as you can -

Still INTERCUT WITH SC.42, TORCHWOOD HUB, JACK yelling -

CAPTAIN JACK
Martha, I'm telling you, don't use Project Indigo, it's not safe -

3 Daleks - Stunt Co-ord

TBA

Lights come on

Doors DN

M S Doors

C/U Doors Explosion they woof open + smoke

group shot Suzanne amongst them they are thrown to the ground

C/U Suzanne thrown by exp! to the ground look up to see

M4 shot Daleks enter thru smoke

4 soldiers immediately go into action opening fire..

Tight 4 shot Daleks ricochets 'Exterminate!' they fire

MS Suzanne turns to run HIT for 3secs. then falls to ground

Don't have anyone behind Suzanne

We only have 500 Rounds

These are soft doors

So go L/A C/U

DW4 - Ep 12 - D2
Graeme Harper

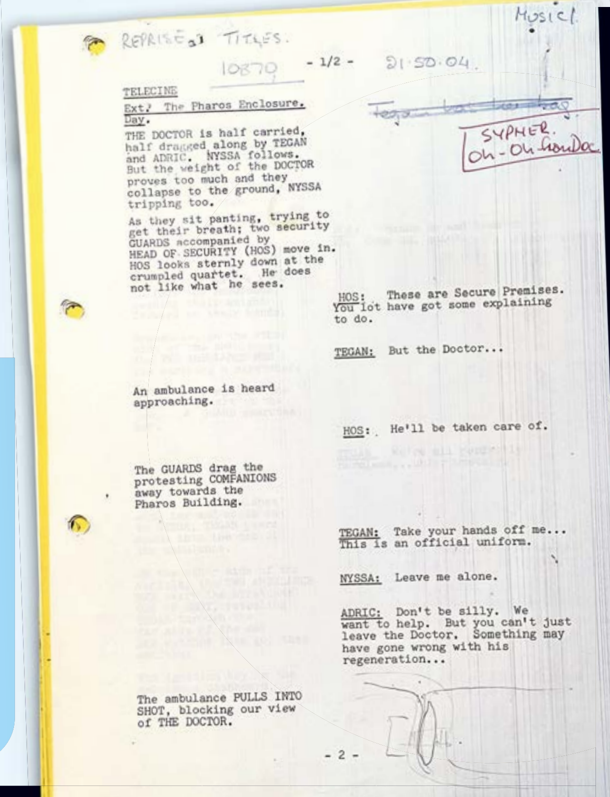
→ about the work they're doing, then you've got something that's pretty much connected with the front line of getting that episode made."

Indeed, as well as notes on lighting and direction or even design doodles, some of the most important elements of a script may have been hastily added at the last minute, as is the case with John Tobin's collection of documents from the early 1980s. "I love the fact that [director] Fiona Cumming has handwritten the Fifth Doctor's very first words onto my *Castrovalva* dubbing script [from 1981] – they weren't in the script originally," he says, beaming. "It's like touching history – imagining her in the editing suite with [producer] John Nathan-Turner behind her, puffing away on cigarettes, bringing the Fifth Doctor to life!"

As a musician and producer himself, John sympathises with the convoluted journey that many artistic endeavours go through, as evidenced by these hurried scribbles and eleventh-hour amendments. "*Doctor Who* was a really complicated business that took a lot of detailed planning, and if you're lucky you can get a lot of insight into the planning that directors had to do, so these scripts are especially exciting for me," he says. "I've got Graeme Harper's working script for *The Stolen Earth* [2008], and it's absolutely covered in his handwritten notes as he worked out every individual shot he wanted to get on screen. So that still happens in 'modern' *Who*."

Aside from these markings, is there any other way to tell if a particular script is the real deal or merely a copy? "Often the paper itself will give it away," says Richard Bignell. "Certainly in the 1960s and 70s, scripts would often be produced on a fairly roughish paper that would be used when stencil-duplicating material – and in the 1960s, foolscap paper [a taller format] would be used rather than A4.

> **"If you're lucky you can get a lot of insight into the planning the directors had to do." John Tobin**



REPRISE + TITLES. MUSIC

10870 - 1/2 - 21.50.04

TELECINE
Ext. The Pharos Enclosure. Day.

~~Tegan [illegible]~~

SYPHER. Oh-Oh from Doc.

THE DOCTOR is half carried, half dragged along by TEGAN and ADRIC. NYSSA follows. But the weight of the DOCTOR proves too much and they collapse to the ground, NYSSA tripping too.

As they sit panting, trying to get their breath; two security GUARDS accompanied by HEAD OF SECURITY (HOS) move in. HOS looks sternly down at the crumpled quartet. He does not like what he sees.

HOS: These are Secure Premises. You lot have got some explaining to do.

TEGAN: But the Doctor...

An ambulance is heard approaching.

HOS: He'll be taken care of.

The GUARDS drag the protesting COMPANIONS away towards the Pharos Building.

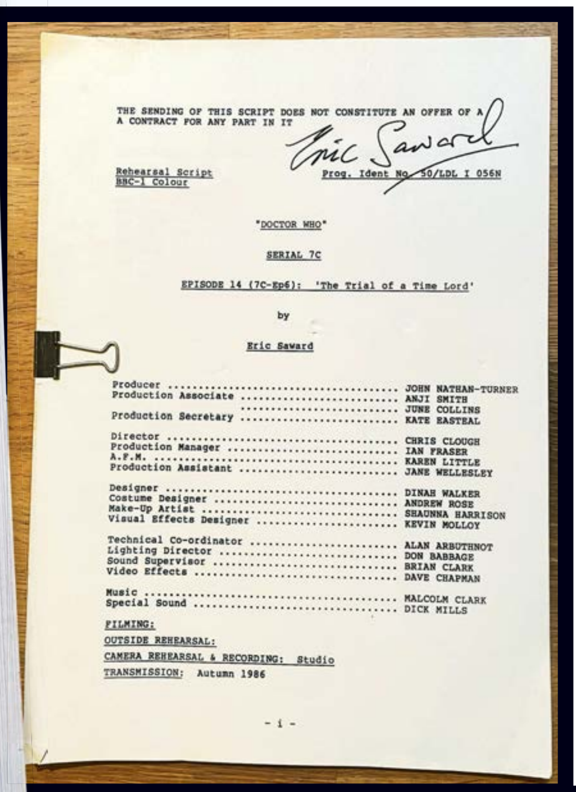
TEGAN: Take your hands off me... This is an official uniform.

NYSSA: Leave me alone.

ADRIC: Don't be silly. We want to help. But you can't just leave the Doctor. Something may have gone wrong with his regeneration...

The ambulance PULLS INTO SHOT, blocking our view of THE DOCTOR.

- 2 -



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Eric Saward

Rehearsal Script
BBC-1 Colour

Prog. Ident No. 50/LDL I 056N

"DOCTOR WHO"

SERIAL 7C

EPISODE 14 (7C-Ep6): 'The Trial of a Time Lord'

by

Eric Saward

Producer .... JOHN NATHAN-TURNER
Production Associate .... ANJI SMITH
.... JUNE COLLINS
Production Secretary .... KATE EASTEAL

Director .... CHRIS CLOUGH
Production Manager .... IAN FRASER
A.F.M. .... KAREN LITTLE
Production Assistant .... JANE WELLESLEY

Designer .... DINAH WALKER
Costume Designer .... ANDREW ROSE
Make-Up Artist .... SHAUNNA HARRISON
Visual Effects Designer .... KEVIN MOLLOY

Technical Co-ordinator .... ALAN ARBUTHNOT
Lighting Director .... DON BABBAGE
Sound Supervisor .... BRIAN CLARK
Video Effects .... DAVE CHAPMAN

Music .... MALCOLM CLARK
Special Sound .... DICK MILLS

FILMING:

OUTSIDE REHEARSAL:

CAMERA REHEARSAL & RECORDING: Studio

TRANSMISSION: Autumn 1986

- i -

Above left: Richard Bignell's script from *Planet of the Ood* (2008), with annotations by director Graeme Harper.

Above right: John Tobin's script for *The Stolen Earth* (2008) is also annotated by Harper.

Right: A page from John's script for *Castrovalva*, with annotations by director Fiona Cumming.

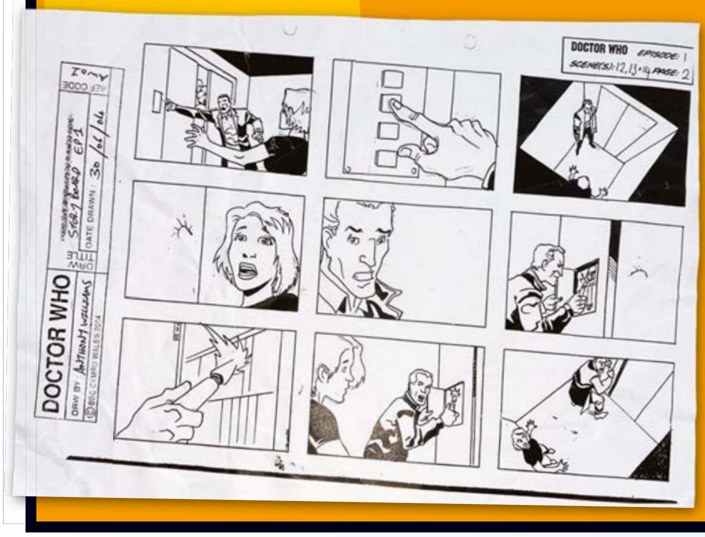
Far right: John's script of the original version of Part Fourteen of *The Trial of a Time Lord* (1986), signed by its author.

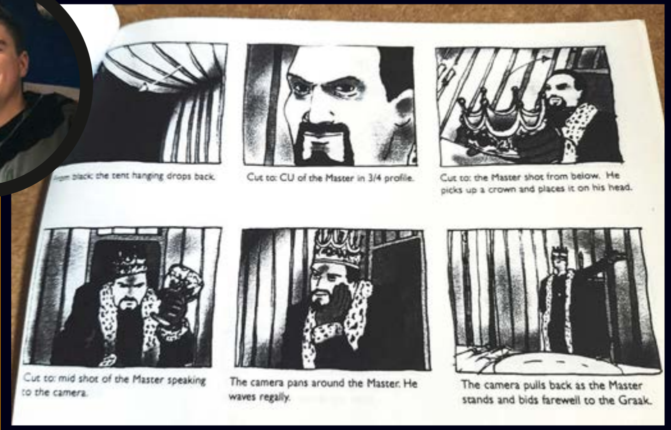
STORY HOARDS

Sam Woolmer from Essex is lucky enough to own some original storyboards from an episode of *Doctor Who*. These comic-like documents allows the director to visualise certain shots via a series of rough sketches. Sam's examples are of rare vintage, depicting scenes from the show's 2005 relaunch, *Rose*.

"Last year I came across a private collector who was selling not only original props, but also production paperwork," he says. "I took one look at the storyboards and just fell in love with them! The illustrations are by the amazing Anthony Williams and they're dated 30 June 2004." Like the scripts, the storyboards betray tiny differences between what's on the page and what we see on screen. "On one of the storyboards, when the Doctor and Rose are in the lift, he's sonicking the lift panel – but in the episode he sonics the panel when he gets *out*," says Sam. "And does Mickey have an earring? Things like that I just love seeing!"

Kate Green also has a set of storyboards from her pen-pal Anthony Ainley – this time from his final appearance as the Master in the 1997 CD-ROM adventure *Destiny of the Doctors*. "The *Destiny* storyboards are great – done by an excellent artist," she says, smiling. "No stick men here! They're my favourite items, as they were Ant's own copies with his notes and scribblings on – and he wanted me to have them."





From black: the tent hanging drops back.

Cut to: CU of the Master in 3/4 profile.

Cut to: the Master shot from below. He picks up a crown and places it on his head.

Cut to: mid shot of the Master speaking to the camera.

The camera pans around the Master. He waves regally.

The camera pulls back as the Master stands and bids farewell to the Graak.

Colour paper would often be used, or white sheets with a coloured band running along the bottom to indicate rewrites."

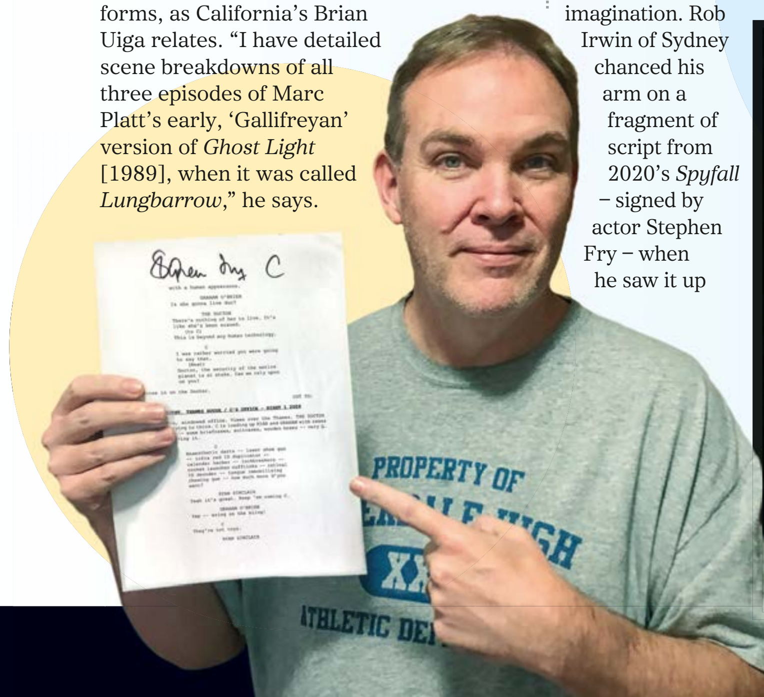
Of course, you could always get someone from the production team to autograph your items, which adds another layer of collectability. "I got Eric Saward to sign my original typewritten copy of his script for Part Fourteen of *The Trial of a Time Lord* [1986], because that's a very special one," says John. The televised Part Fourteen had a completely new script by Pip and Jane Baker, so this draft offers an amazing insight into an alternative version of the story. "All copies of Eric's script were meant to be destroyed, but I was able to find not only an original copy, but actually the original typewritten BBC typing pool master – complete with page indentations from the typewriter!"

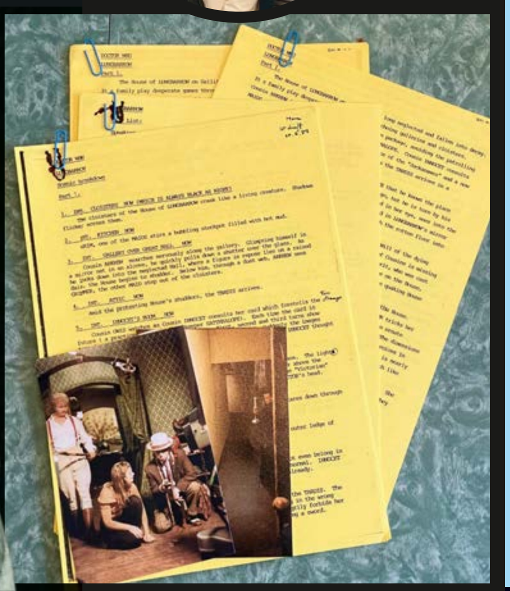
The Trial of a Time Lord wasn't the only story to undergo massive changes and yet still survive in various evolutionary forms, as California's Brian Uiga relates. "I have detailed scene breakdowns of all three episodes of Marc Platt's early, 'Gallifreyan' version of *Ghost Light* [1989], when it was called *Lungbarrow*," he says. "It includes a cast breakdown and a rough pitch for the whole story. All of these came from the photographer Ian MacKenzie, a friend of Marc Platt's. *Ghost Light* was mostly written in his house."

Originally based around a crumbling alien castle, the story was moved to a Victorian mansion at the request of John Nathan-Turner, who felt the extraterrestrial setting wasn't right. In fact, some of his objections are visible on the paperwork. "On the side of a scene describing the bubbling-potion-and-monster-filled kitchen at the Doctor's ancestral home, the words TOO STRANGE are written," says Brian. "It's fun to see hints like that, showing how the story was eventually changed completely for TV."

While collectors like Brian and John have amassed dossiers of paperwork related to various stories, for some folks a single page is enough to spark the imagination. Rob Irwin of Sydney chanced his arm on a fragment of script from 2020's *Spyfall* – signed by actor Stephen Fry – when he saw it up for auction online. "There's a user on eBay who has a never-ending stream of scripts, book pages, and storyboards – all sorts of paper-based items that have been signed by the great and good – and they donate money from the sales to Children with Cancer UK," he explains. "When I was a teenager in the late 1980s, I had a page from a script – I think it was [1983's] *The King's Demons* – signed in person by Mark Strickson at the Console 88 convention here in Sydney. I can't find it for love or money anymore, so it was nice to own a signed script page from *Doctor Who* again."

Would Rob ever consider stretching his collection to include a full story? "Full scripts take up a lot of room, so my wife would never let me collect too many. But I guess if I came across the full script for a story I really loved I could probably get away with one," he says, chuckling. →





Top left: Sam Woolmer (centre inset) owns this storyboard for *Rose* (2005).

Top right: Kate Green's collection includes this storyboard for the 1997 computer game *Destiny of the Doctors*.

Far left: Collector Rob Irwin with a copy of the *Spyfall* (2020) script, signed by Stephen Fry, who played 'C'.

Above inset: Collector Brian Uiga with Sophie Aldred.

Left: Brian's *Lungbarrow* breakdown, with a photo from *Ghost Light* (1989), the story it finally became.

→ Even for the big-time treasure hunters, a huge hoard may begin with just one piece of paper. "The very first scripts I got were single pages of Master stories," says John Tobin. "Anthony Ainley [who played the character in the 1980s] was amazing with fan correspondence, and I wrote to him a few times, care of the *Doctor Who* production office. Without fail, a couple of weeks later a BBC TARDIS-emblazoned envelope would arrive in the post with a witty and charming handwritten reply from the Master himself, always written on the back of a script page."

> **"Anthony Ainley replied on a page of the *Five Doctors* script." Kate Green**

Kate Green of Sutton was another lucky recipient of script pages from Ainley, as part of an incredible 20-year correspondence. "I first wrote to Anthony in 1984," she recalls. "I had been very impressed by his performance in *Planet of Fire*. He replied within days, on a page of the *Five Doctors* script, and in an envelope from a hotel in Lanzarote." Kate and Anthony began to exchange letters on a regular basis, covering all manner of topics. "Ant was an old-fashioned gentleman... courteous, witty, curious," she says. "We wrote about all sorts... conventions, the weather, food, cricket, other actors, and about his time on *Doctor Who*. He said he thought sending pages of script would be a nice keepsake for his fans."

Matt West of Lincolnshire was also lucky enough to benefit from the actor's thoughtfulness. "In the late 1980s my sister and I struck up a correspondence with Anthony Ainley," he remembers. "He used to play cricket in Sutton, just down the road from us. The letters were always mundane – about getting the car insured, dinner plans, using public libraries. He'd always sign off with a rhyme: 'Yours mundanely, A Ainley'. It sounds weird now, reading it back, but it was always a joy to get a letter from him."

Some of the script pages Matt received were even embellished with additional material. "Sometimes he'd write in new lines for the Master on the backs of the scripts. I remember *The Mark of the Rani* [1985] had written among the dialogue, 'The Master: Either that coat goes or I go.' Another, from *Planet of Fire*, had, 'The Master: Yes, I always wear a suit and tie in 100˚ weather!'"

Ironically, Matt's many letters from Ainley met the same fate that the Master appeared to suffer in this very story. "Sadly, I lost everything in a fire," he says.

In light of this, it's something of a miracle that so much paperwork still survives, putting the collector in the role of preservationist. "We often rely on the kindness of collectors who have acquired all sorts of material," says Richard Bignell, who curates the PDF archives on the BBC's archive *Doctor Who* Blu-rays. "We've had so much wonderful support over the last few years, with people offering lots of interesting original production documentation that they own – a lot of which the BBC no longer has."

John agrees. "Production paperwork is ephemeral. So much has been lost but I'm thankful that, between former cast and crew and private collections, so much still exists, so we can understand the often tortuous journey these stories had from idea to screen." **DWM**

If you have any scripts or production paperwork that you'd like to share, please contact Richard Bignell at *dwpdfarchive@gmail.com*

Above: Headed paper and an envelope from the *Doctor Who* production office in the 1980s.

Below left: Graeme Allan's rejection letter from Andrew Cartmel, *Doctor Who*'s script editor from 1987-89.

Below right: Personal messages to Kate Green from Master actor Anthony Ainley, written on storyboards for *Destiny of the Doctors*.

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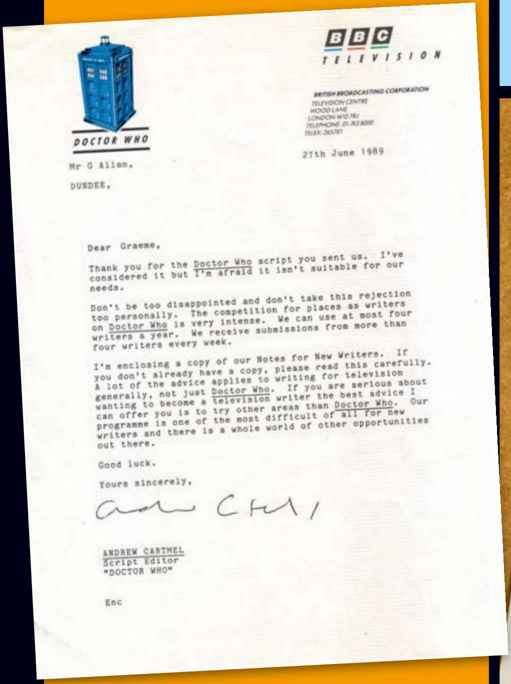
STATIONERY ORBIT

From scripts and storyboards to floor plans, call sheets and even humble office stationery – almost any form of paperwork linked with the production of *Doctor Who* is collectable. Beekeeper Matt West relives the thrill of receiving a latter marked with the tell-tale TARDIS...

"I'd write to the production office for signed photos, and JNT always wrote back on this notepaper," he says. "It was always nice to see that police box in the post, as whatever would be inside would be good... even if it was JNT saying 'No, I don't know when *Doctor Who* will be back on!'"

Even if the envelope contained bad news, it could still be exciting to receive something written on official stock. In 1989, accountant Graeme Allan wrote to the BBC with an idea for a *Doctor Who* story, only to have it declined. "I was fine with the rejection," he says, shrugging. "I didn't really have my heart set on writing as a profession." However, the rebuff came with something of a consolation prize, in the form of a signed letter from script editor Andrew Cartmel, plus a handy guide for new writers. "The letter and guide were evidence of contact with the production office of my favourite TV show. Also – *Doctor Who*-headed paper and envelope! And a new bit of script that was specially written for the guide – that was intriguing."



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27th June 1989

Mr G Allan,

DUNDEE,

Dear Graeme,

Thank you for the Doctor Who script you sent us. I've considered it but I'm afraid it isn't suitable for our needs.

Don't be too disappointed and don't take this rejection too personally. The competition for places as writers on Doctor Who is very intense. We can use at most four writers a year. We receive submissions from more than four writers every week.

I'm enclosing a copy of our Notes for New Writers. If you don't already have a copy, please read this carefully. A lot of the advice applies to writing for television generally, not just Doctor Who. If you are serious about wanting to become a television writer the best advice I can offer you is to try other areas than Doctor Who. Our programme is one of the most difficult of all for new writers and there is a whole world of other opportunities out there.

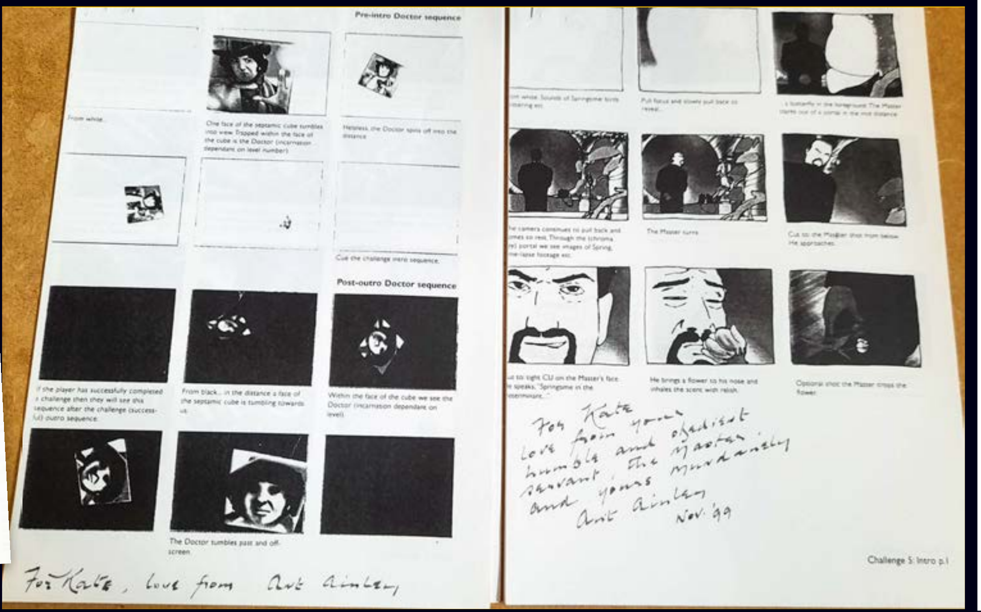
Good luck.

Yours sincerely,

Andrew Cartmel

ANDREW CARTMEL
Script Editor
"DOCTOR WHO"

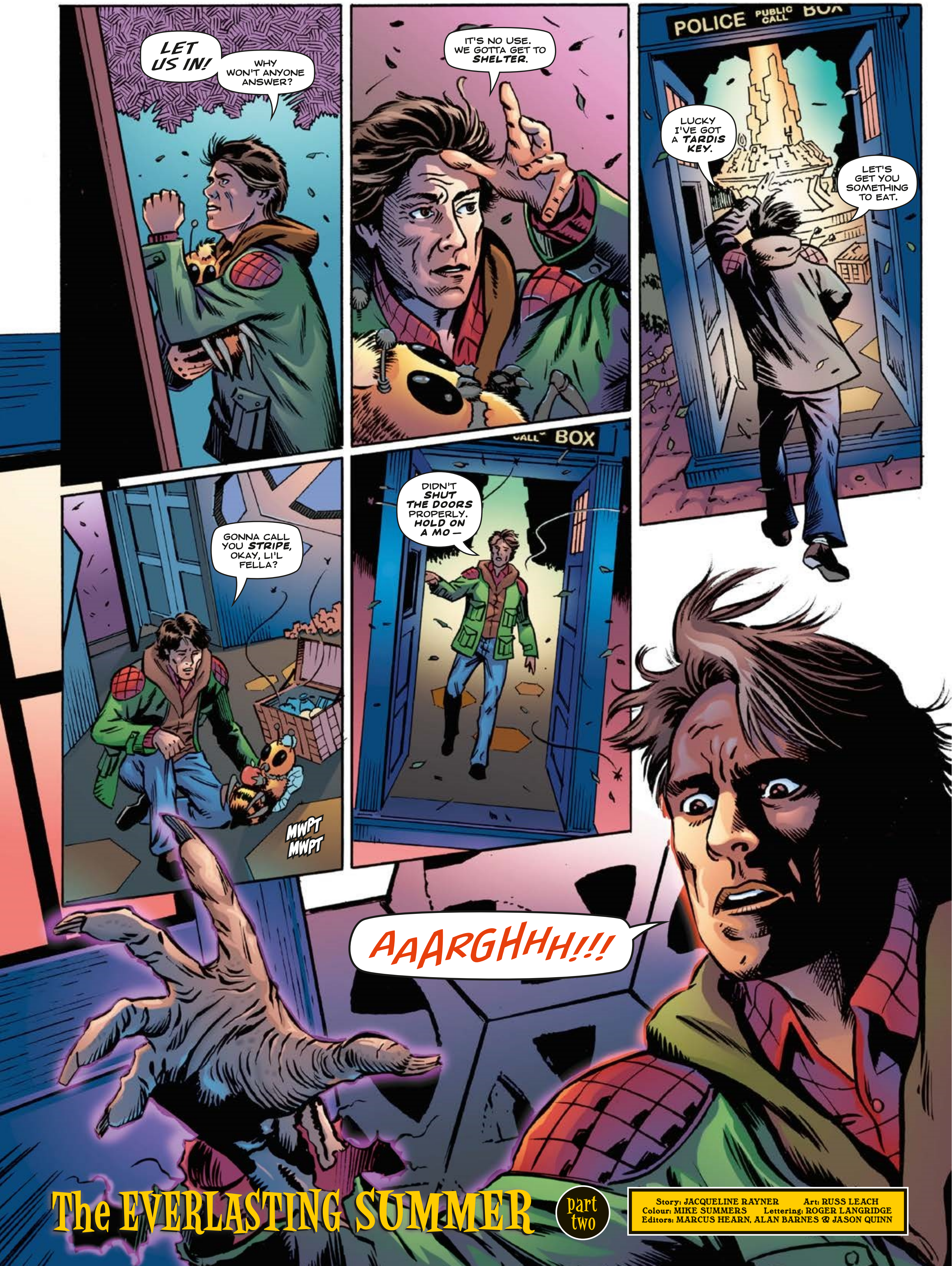
Enc


Pre-intro Doctor sequence
Post-outro Doctor sequence
The Doctor tumbles past and off-screen
He brings a flower to his nose and inhales the scent with relish.
Challenge 5: Intro p.1

For Kate, love from Ant Ainley

For Kate
love from your obedient
humble and Master
servant, the mundanely
and yours
Ant Ainley
Nov. '99

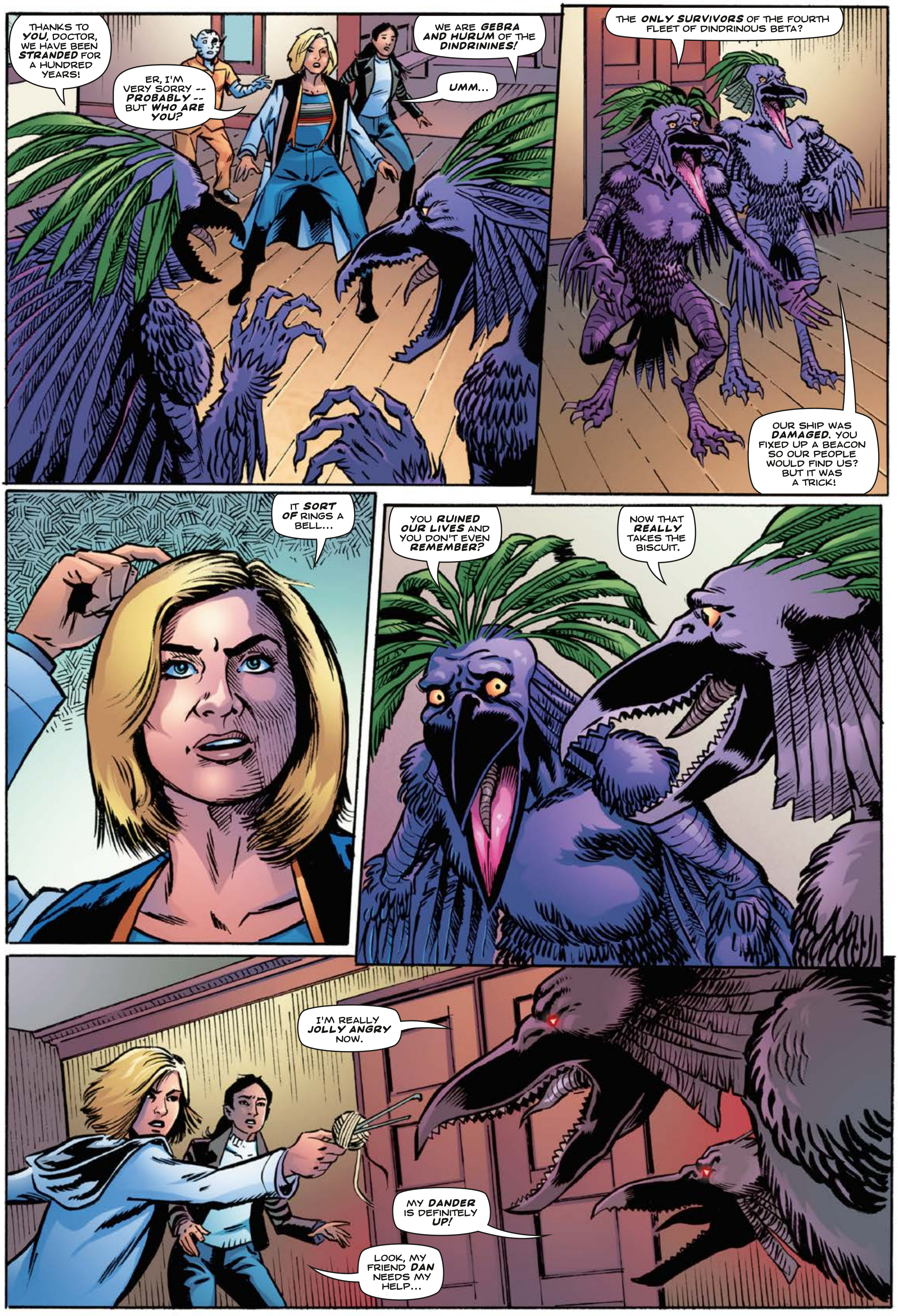
PDF NEWSPAPERS and MAGAZINES: WWW.XSAVA.XYZ

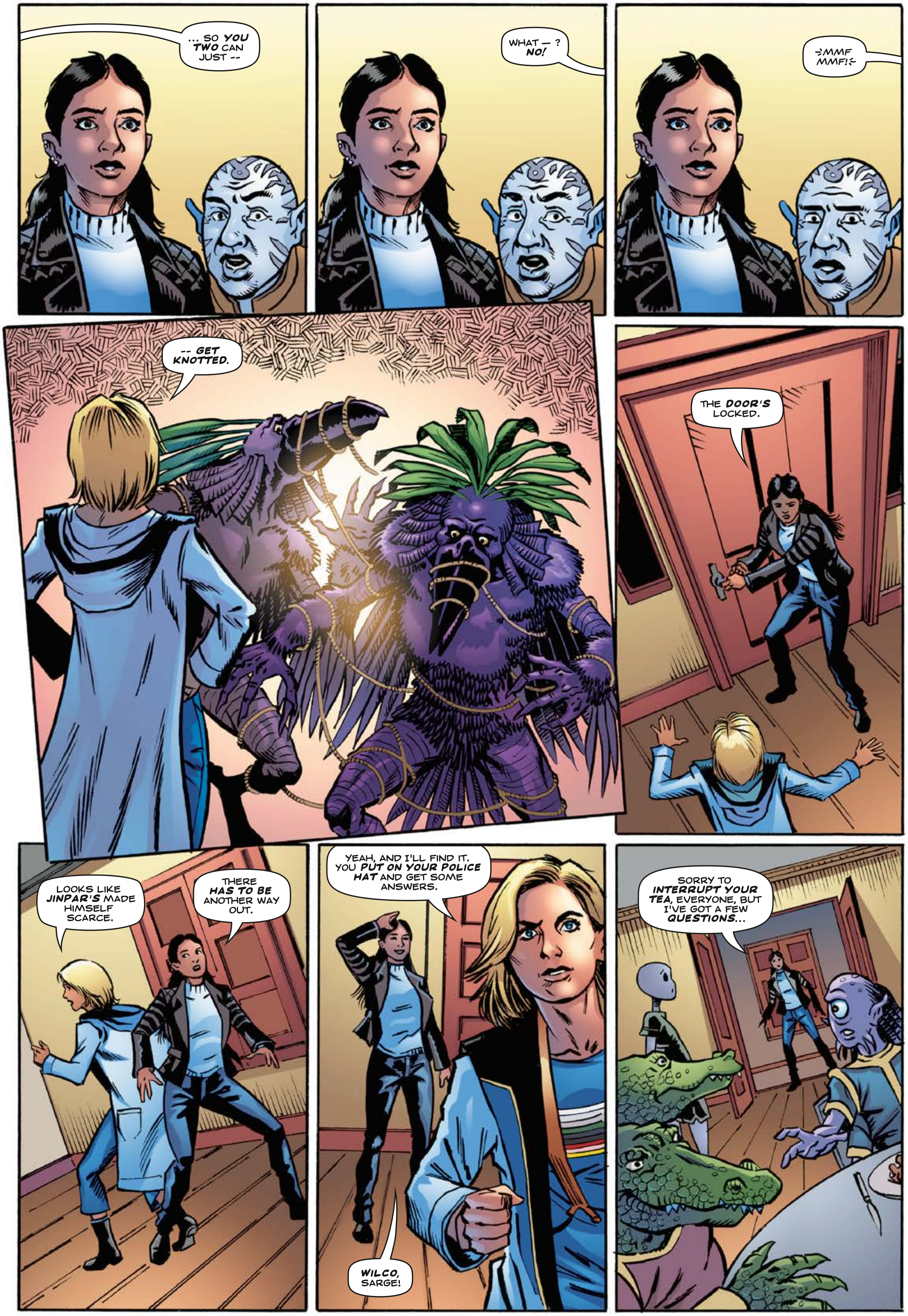

LET US IN!
WHY WON'T ANYONE ANSWER?
IT'S NO USE. WE GOTTA GET TO SHELTER.
POLICE PUBLIC CALL BOX
LUCKY I'VE GOT A TARDIS KEY.
LET'S GET YOU SOMETHING TO EAT.
GONNA CALL YOU STRIPE, OKAY, LI'L FELLA?
MWPT MWPT
CALL BOX
DIDN'T SHUT THE DOORS PROPERLY. HOLD ON A MO —
AAARGHHH!!!

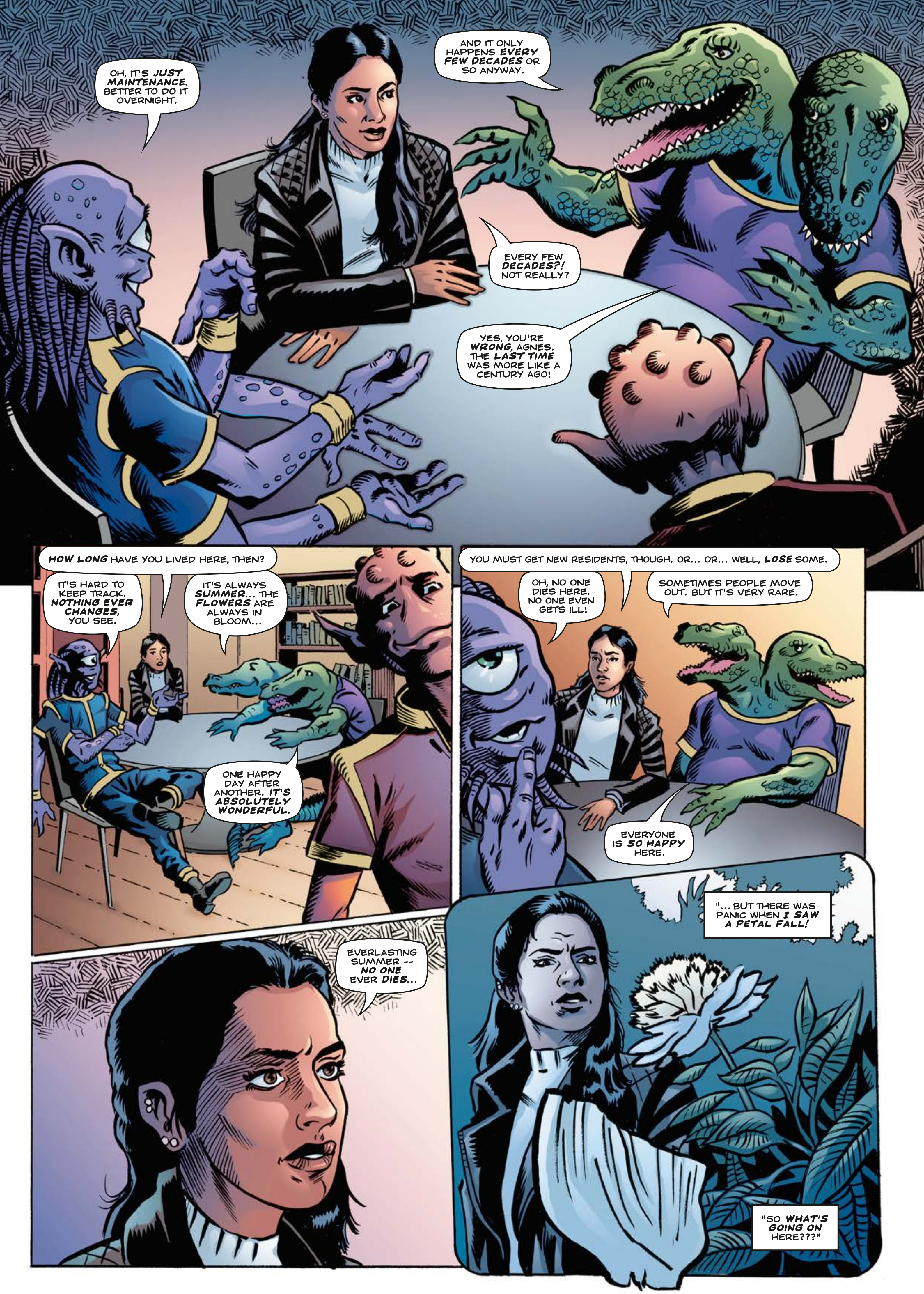
The EVERLASTING SUMMER

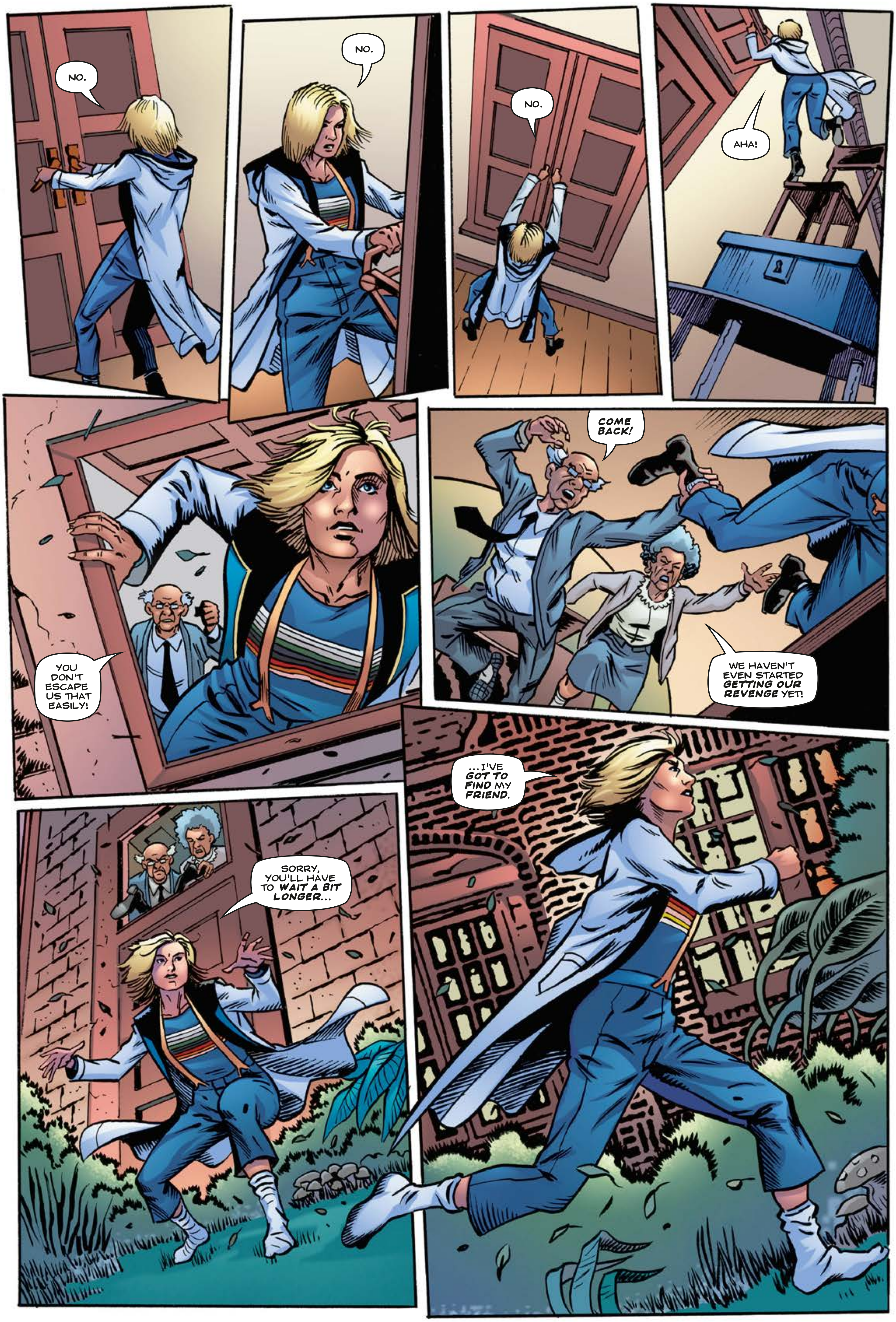
part two

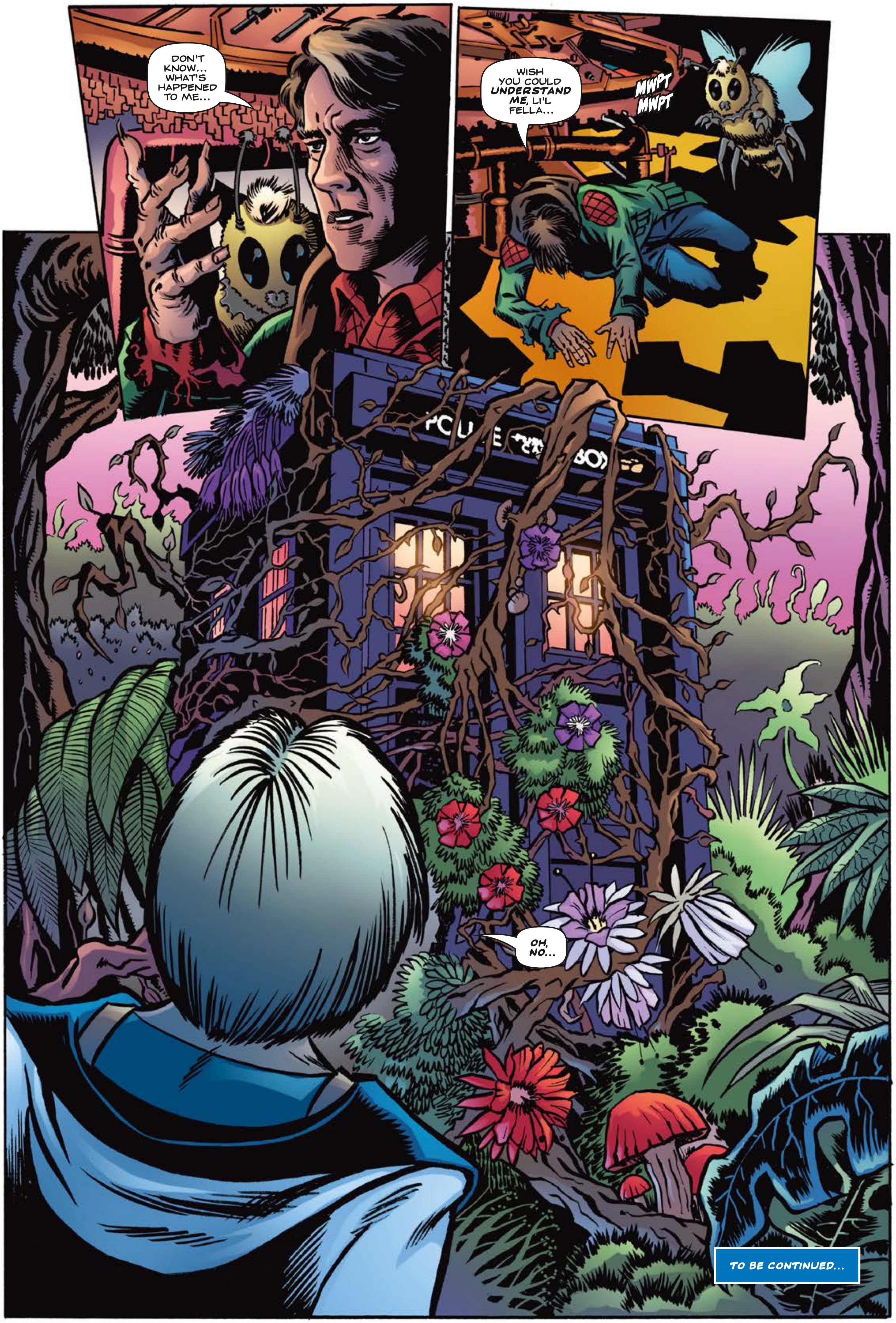
Story: JACQUELINE RAYNER Art: RUSS LEACH
Colour: MIKE SUMMERS Lettering: ROGER LANGRIDGE
Editors: MARCUS HEARN, ALAN BARNES & JASON QUINN


THANKS TO **YOU**, DOCTOR, WE HAVE BEEN **STRANDED** FOR A HUNDRED YEARS!
ER, I'M VERY SORRY -- **PROBABLY** -- BUT **WHO ARE YOU?**
WE ARE **GEBRA AND HURUM** OF THE **DINDRININES!**
UMM...
THE **ONLY SURVIVORS** OF THE FOURTH FLEET OF DINDRINOUS BETA?
OUR SHIP WAS **DAMAGED.** YOU FIXED UP A BEACON SO OUR PEOPLE WOULD FIND US? BUT IT WAS A TRICK!
IT **SORT OF** RINGS A BELL...
YOU **RUINED OUR LIVES** AND YOU DON'T EVEN **REMEMBER?**
NOW THAT **REALLY** TAKES THE BISCUIT.
I'M REALLY **JOLLY ANGRY** NOW.
MY **DANDER** IS DEFINITELY **UP!**
LOOK, MY FRIEND **DAN** NEEDS MY HELP...


... SO YOU TWO CAN JUST --
WHAT — ? NO!
›MMF MMF!‹
-- GET KNOTTED.
THE DOOR'S LOCKED.
LOOKS LIKE JINPAR'S MADE HIMSELF SCARCE.
THERE HAS TO BE ANOTHER WAY OUT.
YEAH, AND I'LL FIND IT. YOU PUT ON YOUR POLICE HAT AND GET SOME ANSWERS.
WILCO, SARGE!
SORRY TO INTERRUPT YOUR TEA, EVERYONE, BUT I'VE GOT A FEW QUESTIONS...


OH, IT'S JUST MAINTENANCE. BETTER TO DO IT OVERNIGHT.
AND IT ONLY HAPPENS EVERY FEW DECADES OR SO ANYWAY.
EVERY FEW DECADES?! NOT REALLY?
YES, YOU'RE WRONG, AGNES. THE LAST TIME WAS MORE LIKE A CENTURY AGO!
HOW LONG HAVE YOU LIVED HERE, THEN?
IT'S HARD TO KEEP TRACK. NOTHING EVER CHANGES, YOU SEE.
IT'S ALWAYS SUMMER... THE FLOWERS ARE ALWAYS IN BLOOM...
ONE HAPPY DAY AFTER ANOTHER. IT'S ABSOLUTELY WONDERFUL.
YOU MUST GET NEW RESIDENTS, THOUGH. OR... OR... WELL, LOSE SOME.
OH, NO ONE DIES HERE. NO ONE EVEN GETS ILL!
SOMETIMES PEOPLE MOVE OUT. BUT IT'S VERY RARE.
EVERYONE IS SO HAPPY HERE.
EVERLASTING SUMMER -- NO ONE EVER DIES...
"... BUT THERE WAS PANIC WHEN I SAW A PETAL FALL!
"SO WHAT'S GOING ON HERE???"


NO.
NO.
NO.
AHA!
YOU DON'T ESCAPE US THAT EASILY!
COME BACK!
WE HAVEN'T EVEN STARTED GETTING OUR REVENGE YET!
SORRY, YOU'LL HAVE TO WAIT A BIT LONGER...
...I'VE GOT TO FIND MY FRIEND.


DON'T KNOW... WHAT'S HAPPENED TO ME...
WISH YOU COULD *UNDERSTAND ME,* LI'L FELLA...
MWPT MWPT
OH, NO...
TO BE CONTINUED...

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Revealing the secrets of the Doctor's adventures – scene by scene.

The Invasion of Time Parts One to Four

Treachery, thy name is President Doctor. **ALAN BARNES** watches as the Time Lords' planet is taken over...

Above: Tom Baker as the Doctor, Lord President of the Supreme Council of the Time Lords, in *The Invasion of Time* (1978).

Above right inset: Siân Phillips as Livia in *I, Claudius* (1976).

Gallifrey's creepy, fawning Castellan Kelner (Milton Johns) is only too eager to collaborate with any tyrant, or invader. Scripted stage directions for *The Invasion of Time* called Kelner "a civil servant of whom Livia or Lorenzo would be justifiably proud. Catherine Dimedici [sic] wouldn't give him house room – but then she was a bit particular..." We know the Huguenot-slaughtering French queen Catherine de Medici (1519-89) from her appearance in *The Massacre of St Bartholomew's Eve* (1966), as played by Joan Young; and several Lorenzos, some notorious, could be found on branches of Catherine's Florentine family tree – including her father (1492-1519).

Livia, though, can only be one historical figure: the Roman empress Livia Drusilla (59 BC-29 AD) – wife of Augustus Caesar, mother of Tiberius Caesar, grandmother of Claudius Caesar and great-grandmother of the notorious Caligula. And, according to the BBC TV epic *I, Claudius* (1976), in which she was played by Siân Phillips, a literally poisonous multiple murderer, madly scheming succession after succession. Based on two faux-autobiographies written by Robert Graves, *I·CLAVDIVS* (as some wags have called it, after its stylised titles) was a television sensation when its 12 episodes were first broadcast on BBC2 in the autumn of 1976.

In fact, the Caligula episodes, in which the actually, medically insane young Emperor was portrayed by later War Doctor John Hurt, went out in November, during the weeks that *The Invasion of Time*'s Gallifrey-set precursor *The Deadly Assassin* first aired (and it's striking to note that particularly graphic scenes in both, transmitted on 8 and 13 November respectively, were forcibly cut for subsequent showings). It seems overwhelmingly likely, then, that *The Invasion of Time*'s pseudonymously credited authors, script editor Anthony Read and producer Graham Williams, had Phillips' Livia in mind when they wrote that Kelner stage direction. Even more so when one considers what else they might have been thinking of...

Left: Castellan Kelner (Milton Johns).

Below: Caligula (John Hurt) and Claudius (Derek Jacobi) in *I, Claudius*.

Bottom: Leela (Louise Jameson) tries in vain to enter the TARDIS in Part Two.

Because for much of *The Invasion of Time*'s first four episodes, Tom Baker's Doctor *is* Caligula – a mercurial tyrant who claims Gallifrey's presidency for his own, and duly embarks on a reign of something like terror in cahoots with the alien Vardans. "One grows tired of jelly babies, Castellan," the decadent Doctor tells the obsequious Kelner in Part Three, in a particularly Caligula-esque moment. "One grows tired of almost everything... Except power."

Famously, *The Deadly Assassin* was devised as a *Doctor Who* retelling of the contemporary political thriller, *The Manchurian Candidate* (1962). True, *The Invasion of Time* functions primarily as a direct sequel to *The Deadly Assassin*, but it incorporates multiple echoes, intended or otherwise, from that other TV classic of the autumn of 1976.

Tom Baker's Doctor is Caligula – a mercurial tyrant who claims Gallifrey's presidency for his own.

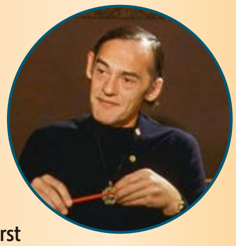
In the first double-length episode, for example, we encounter the elderly Claudius, played by later Master Derek Jacobi, who fears spies in the Imperial household: "Spies everywhere. Spying on me. In my bed. At my prayers... Even in the lavatory." Likewise, the Doctor is desperate to secure a space within the walls of the Capitol where the psychically eavesdropping Vardans can't see or hear him, either. Claudius is engaged in writing his memoirs for the sake of the audience of "nineteen hundred" years later – ie, the viewers: "Yes, you're there, I can feel it. I can feel your presence..." Notoriously, the Doctor directly addresses the audience on several occasions, too: "Even the sonic screwdriver won't get me out of this one..."

Thallus (David Davenport), the theatrically trained usher in the Imperial court, introduces noble guests by striking the floor three times with his staff – exactly like Gold Usher (Charles Morgan) in Gallifrey's Panopticon. In the second episode, Augustus (Brian Blessed; Yrcanos in *The Trial of a Time Lord*, 1986) is persuaded to banish his disgraced daughter Julia (Frances White; Cassandra in *The Myth Makers*, 1965) to a desolate island... and cowers on the floor, shielding his ears, as she batters on the doors of his apartments, begging to be admitted. In the second episode of *The Invasion of Time*, the Doctor orders his friend Leela (Louise Jameson) banished to a desolate wilderness... and soon after we see him crouched on the floor of the TARDIS control room, fingers in ears, as Leela batters on the police box doors, desperate for admittance. Eventually, of course, Leela joins the barbarians who live beyond the Capitol walls – just as the Romans fear the barbarians beyond the gates of Rome.

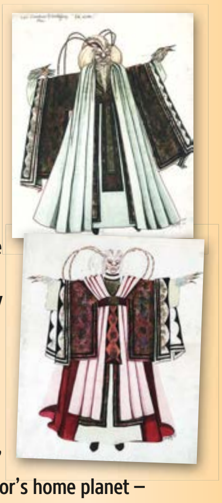
And so on. It all turns out to have been a ruse, of course, to foil the schemes of the Vardans – whose leader, played by Stan McGowan, had a tiny role as a young man at one of Caligula's debauched revels in the ninth episode of *I, Claudius*.

But that one we can confidently call coincidence.

Essential INFO



▶▶ David Weir wrote English-language scripts for all 26 episodes of the Japanese-made 14th century adventure saga *Suikoden* (1973-74) – shown on BBC1 as *The Water Margin* (1976-78). *Doctor Who* script editor Anthony Read, who'd first worked with Weir on the oil company drama *The Troubleshooters* (1966-69), wanted him to author the six-part finale for the 1977-78 season... but to a very specific brief.



▶▶ With inflation averaging 15.8% throughout 1977, budgets set in the spring had become hopelessly stretched by the autumn – and so Weir was asked to deliver a six-parter reusing sets and costumes from the previous year's Gallifrey-set story *The Deadly Assassin*. Little is known about Weir's *Killers of the Dark* (which isn't definitively known to have ever been called 'The Killer Cats of...' anything, despite fan lore). Visualisations drawn by costume designer Dee Kelly prove that it featured male and female "Cat Creatures" from the hinterlands of the Doctor's home planet – dressed, intriguingly, in vaguely Oriental robes.

▶▶ But Weir's late-arriving scripts for the planned budget-saver proved to be wildly over-ambitious, and utterly unusable. Producer Graham Williams later told the fanzine *In Vision* how: "I went down and had two very stiff drinks in the BBC Club with Tony. Then we sat at a table and I started telling him the story of *The Invasion of Time*. I asked him if he thought he could write the script in six days. He said no, he thought he could do it in two weeks..."

▶▶ Williams revised Read's scripts, which went out under a pre-existing BBC drama pseudonym – 'David Agnew'. But there'd been a further complication: although 'wilderness' exteriors had already been found at the same Redhill sandpit featured in *Frontier in Space* and *Planet of the Daleks* (both 1973), industrial action had caused two of the story's planned three studio recording sessions to be scrapped – meaning that much of it would instead have to be recorded by an Outside Broadcast unit, at an outside facility; in the event, in a defunct wing of the cavernous St Anne's Hospital, also in Redhill.

Above from top: Writer David Weir; Dee Kelly's sketches of the "Cat Creatures" in *Killers of the Dark*; Graham Williams, *Doctor Who*'s producer from 1977-80.

The Fact of Fiction

PART ONE
FIRST BROADCAST: 4 February 1978

The flagship of a mighty fleet courses through space...

00m 41s Examining the preceding story *Underworld* (1978) in **Doctor Who Magazine** issue 561, *The Fact of Fiction* noted how shots of the *R1C* spacecraft were indebted to the game-changing shot of a vast Imperial Star Destroyer passing over the camera that opened *Star Wars* (1977). Although George Lucas' space saga was officially released in British cinemas on 27 December 1977, various members of the *Doctor Who* team had seen previews, with leading man Tom Baker later attesting how producer Graham Williams had been "overpowered by it, especially that opening sequence..." Accordingly, Williams' co-authored scripts for *The Invasion of Time* began by describing a variation of that famous shot: "PAN across slowly to find the nose of a spacecraft. KEEP PANNING. Use a smaller craft to pass through SHOT until we realise that the craft we first saw is truly vast – a Leviathan." (The finished episode, with its spaceship part-manufactured from two motorbike cowlings, blatantly duplicates the *Star Wars* 'flyover', though.)

00m 48s Entering the flagship's war room, the Doctor addresses three unseen Vardans. In the camera script, this sequence opened on a shot of a "huge translucent screen" that displayed the various dispositions of the "several hundred vessels" that made up the Vardan fleet: "Pull back to reveal the Doctor, looking at it." Pulling back further, we saw "a large curved conference table" – foregrounding the five high-backed chairs behind it (not three).

01m 04s Meanwhile, K9 (voiced by John Leeson) has been instructed to hold Leela in a noticeably cramped and shadowy TARDIS control room – but why the odd lighting, and constrained dimensions? Perhaps it was simply squeezed out by the extensive Panopticon/'open area' set erected for the serial's sole three-day Television Centre recording session – which would also account for the simplification of the Vardan war room, the only other set constructed in Studio 6.

Seemingly, a boom shadow crosses Louise Jameson's face when Leela tells K9 to shut up.

Next: having signed an agreement with the Vardans, the Doctor returns to the TARDIS... suddenly without his scarf, which is hanging on the control room coat rack! Unless he deposited an identical scarf with the Vardans as some kind of additional guarantee?

04m 00s On Gallifrey, Commander Andred (Chris Tranchell) receives news of the approach of an unidentified capsule from the as-yet-unseen Rodan (simply an anonymous "fool" in the script). He's stationed at a distinctive curved console – crudely repainted in green from its prior, pristine white appearance in the plush aquarium area of Stromberg's submersible Atlantis HQ in the James Bond film *The Spy Who Loved Me* (1977).

Right: The Doctor addresses three unseen Vardans aboard their flagship.

Chris Tranchell had played the conspirator Roger Colbert in *The Massacre of St Bartholomew's Eve* (1966), then immigration officer Jenkins in *The Faceless Ones* (1967). Plainly, though, he was cast as Andred by director Gerald Blake, since they shared an association dating back to the early 1960s, as members of the Lincoln Theatre Company – Blake directing Tranchell as the gormless 'Shorty' in a version of *Jack and the Beanstalk*, for example. When Blake left Lincoln for the BBC, he employed Tranchell repeatedly: among others, as Daniel Spencer in the five-part Brian Hayles-authored thriller *Legend of Death* (1965), which updated the legend of Theseus and the Minotaur for the atomic age; as PC Wilkes in *The Sons and Daughters of Tomorrow* (1971), part of the uncanny anthology series *Out of the Unknown*; and as hippy-ish eventual regular Paul Pitman in two episodes of the first series of Terry Nation's post-apocalyptic drama *Survivors* (1975).

Andred reports to Castellan Kelner in an adjoining room – which stage directions hoped would be found inside "As futuristic a location as we can find, sparse chrome, glass, plastic... The sort of office the president of I.B.M might aspire to" (and not, therefore, a semi-derelict hospital in Redhill).

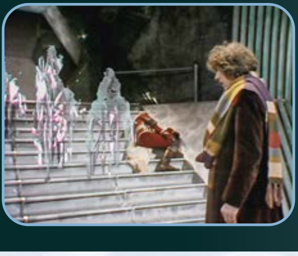
Milton Johns also had past *Doctor Who* form, having been the sadistic henchman Benik in *The Enemy of the World* (1967-68) then gulled astronaut Guy Crayford in *The Android Invasion* (1975). But again, he'd been directed by Blake before – as Professor Kirk in a Pip and Jane Baker-penned instalment of the forensic crime drama *The Expert*: *Tainted Money* (1976).

Although Andred replaced Commander Hilred (Derek Seaton), murdered in the final episode of *The Deadly Assassin* (1976), it's not clear what happened to Kelner's predecessor Castellan Spandrell (George Pravda). No supporting characters were named in the hastily concocted *Invasion of Time* storyline, and it's not known if any effort was made to re-recruit the original Spandrell star. In his 1980 Target Books novelisation, Terrance Dicks claimed that the former Castellan was "now retired".

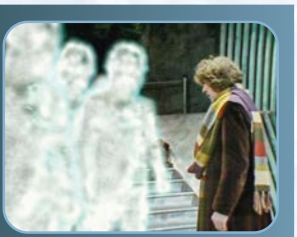
07m 21s The disgruntled Leela is "totally immersed in H_2O" – playing with an inflatable frog in a swimming pool. This

SHIMMER FRAMES

When the Vardans first materialise on Gallifrey, the Doctor calls them "shimmering shapes" – a description reflected in the scripted stage directions: "Two Vardan shimmer shapes are present", for example. The reality is that, not so uncannily, the Vardans look very like sheets of silver foil, quivering in the air – a Colour Separation Overlay effect that might have been significantly refined had all the Vardan scenes been recorded in the TV Centre studio, or worked on during a separate 'gallery-only' day. But the Vardans also appeared in scenes shot by an Outside Broadcast unit on location – "And in those days," producer Graham Williams told the fanzine *In Vision*, "the number of effects you could do on OB was strictly limited."



In his subsequent Target Books novelisation, Terrance Dicks reimagined the Vardans as they might have been: "The strange thing about the Vardans was that they weren't quite there It was as if they existed in some other dimension..." Seeing these



"cloaked and hooded figures with the vaguest hint of features under the hoods", the dazed Borusa compared them to ghosts: "Gallifrey was being invaded by shining ghosts!"

'Shining ghosts' might also describe the new video effects placed over the original Vardans as an optional extra on the 2008 DVD release.

Left: The Vardans as they originally appeared in Part Three.

Above: The CG-augmented Vardans optional to the 2008 DVD release.

was scripted as a TARDIS bathroom: "Leela in the bath, can be bubble bath, could be luxurious swimming pool..."

Soon, the remotely-spying Vardans "Switch to visual" to observe that the TARDIS appears to have landed on Gallifrey – although their strangely-patterned video display is incomprehensible to human eyes (a consequence of the war room scenes having been recorded on the third day of production, meaning subsequently recorded scenes couldn't easily have been laid into their screen).

08m 49s The Doctor and Leela exit the ship into what the script labelled an 'open area' of Gallifrey's Capitol – with some time seemingly having passed, since Leela's costume seems to have dried out. And if it was made of leather, as it appears: wouldn't it be awfully stiff?

Unusually, the TARDIS lamp remains illuminated throughout this scene.

While Leela remains under guard, Andred escorts the Doctor through various corridors – with the Doctor's scripted remark "Things have changed a bit since I was last here" (seemingly meant to explain the Capitol's altered design) getting lost en route.

10m 21s Andred announces the Doctor's arrival to Chancellor Borusa – bodily regenerated into John Arnatt because Angus Mackay, who'd played the Doctor's former tutor in *The Deadly Assassin*, was appearing in *The Sunset Touch* at the Bristol Old Vic at the time of production. Gerald Blake's first thought was to offer the role to the character actor Paul Daneman, whom he'd met at a party given by Blake's then-partner Jill Gascoine (at that time the second Mrs Onedin in *The Onedin Line*, 1971-80). Although amenable, Daneman was also unavailable, and Blake next approached Derek Godfrey, who'd played the captain of HMS *Herd* in the final series of the naval drama *Warship* (1973-77).

The new President collapses in agony when he's joined with the Matrix.

In **DWM** 118, script editor/co-writer Anthony Read confirmed not only that Borusa was due to have returned in the abandoned *Killers of the Dark*, but that the part had already been recast by Blake before the unworkable scripts had arrived.

Soon, after announcing his intention to assume the office of President – having been the only one of the two candidates for the office to have survived *The Deadly Assassin* – the Doctor briefs Kelner on the redecoration of the Presidential quarters, claiming that he favours the style of 20th-century Earth in the relative dates "four three seven zero eleven nine". Tom Baker substituted these telephone-like numbers for the scripted "seven three nine seven six". The number [01] 437 0119 would seem (in the late 1970s) to have belonged to an unidentified address in the WC2 postcode area, possibly Soho – so a theatrical agency, maybe; or a pub, even?

Alas, dropping the "seven three" makes a nonsense of the Doctor's subsequent lines to Borusa about the panelling of the "Earth zero seven three period".

19m 24s In the Panopticon – seemingly remodelled after its partial destruction in at the end of *The Deadly Assassin*, when the Master (Peter Pratt) raised the Eye of Harmony from its central dais – Time Lords Gomer (Dennis Edwards) and Savar (Reginald Jessup) grouse while gathering for the Doctor's induction. Stage directions noted: "Gomer is physically old but mentally very alert. The kindest thing to say about Savar is that he is just the opposite..."

Dennis Edwards had been the assassin-hiring centurion in the first episode of *The Romans* (1965) – but again, he'd worked for Blake before; most recently in *Skeletons* (1977), a *Z Cars* instalment written by *The Invasion of Time*'s co-author Anthony Read.

Previously, Reginald Jessup had played de Coligny's servant in *The Massacre of St Bartholomew's Eve* – but before that, he'd played a character called 'Rassilov' (not Rassilon) in Blake's 1964 spy serial *Curtain of Fear*.

21m 06s Gold Usher introduces the President-elect – banging the floor thrice. Stage directions noted: "The sound is thunderous – far more than would be expected of such an apparently frail staff..."

We don't know if the previous Gold Usher (Maurice Quick) retired or regenerated. His successor Charles Morgan had been the alien-influenced Abbot Songsten in Blake's only other *Doctor Who* serial, *The Abominable Snowmen* (1967) – and the director had reused him several times in the intervening years: latterly as an archdeacon in *The Haunting*, a spooky episode of the anthology series *Menace* (1973).

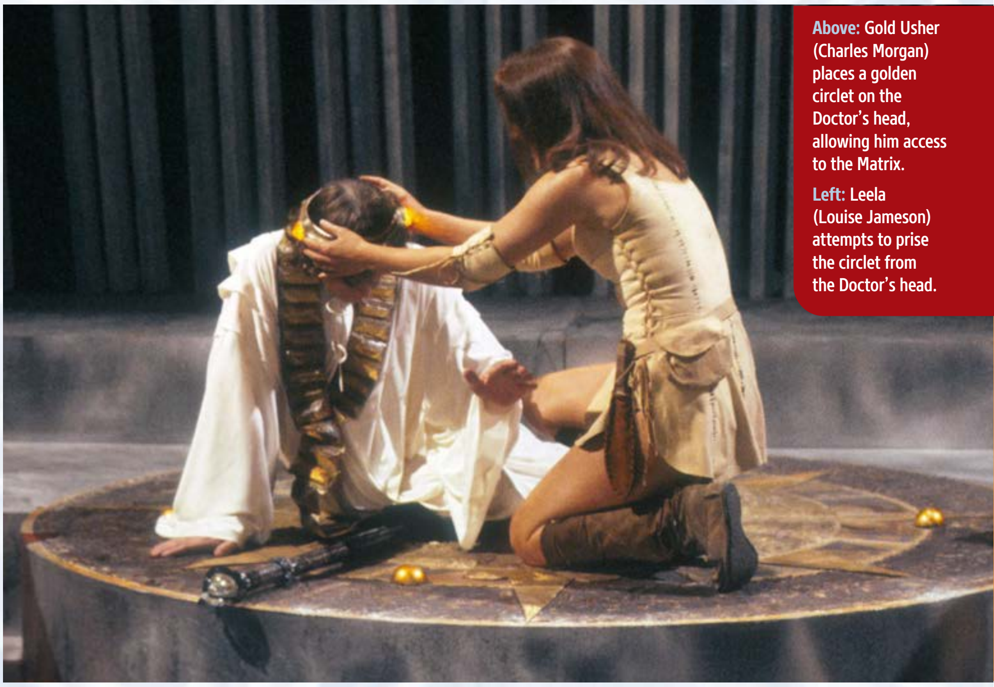
23m 01s The Doctor accepts the Rod and Sash of Rassilon. The Sash was last seen disappearing into a crevasse along with its wearer, the Master – who subsequently survived, albeit without the Sash. So is it the real thing, or a reconstruction?

A golden circlet gives the Doctor access to the Matrix – whereupon he collapses in agony.

PART TWO
FIRST BROADCAST: 11 February 1978

According to Surgeon-General Gomer, the Doctor has retreated into a self-induced catalepsy to fend off an attack on his consciousness.

01m 56s The Doctor's collapse wasn't described in the storyline. In scripting, the →



Above: Gold Usher (Charles Morgan) places a golden circlet on the Doctor's head, allowing him access to the Matrix.

Left: Leela (Louise Jameson) attempts to prise the circlet from the Doctor's head.

→ given first instalment was expanded into two whole episodes, meaning the eventual Part One cliffhanger was worked out on the fly. It's notable, then, that the first episode of *The Deadly Assassin* also concluded with the sudden collapse of the Time Lords' President on the same dais in the same location – with the person who tried to prevent the attack being wrongly accused of causing it early in the next episode, as Borusa wrongly accuses Leela here.

Recovering, the Doctor denies having brought Leela to Gallifrey – "Impossible. No aliens are allowed in here" – which echoes the reason he gave for having refused to take his former friend Sarah Jane Smith (Elisabeth Sladen) back home with him at the end of *The Hand of Fear* (1976), immediately prior to the events of *The Deadly Assassin*.

04m 48s Leela flees after the Doctor orders her expelled from the Citadel, leading Andred to sound the alarm… which accounts for the ringing the Doctor can hear in his head, explains Borusa. The joke was extended further in the script. The Doctor asked, "You mean you can hear it too?" – and on hearing Borusa reply in the affirmative, concluded that: "Ah! There's ringing in your head too."

Soon, Leela hides from the guards in a store room off the corridor (according to the script). Alone in the Chancellery, the Doctor locates a secret door behind a tapestry: "Can't fool me, Borusa." As scripted, he instead recalled words Borusa had taught him: "'Always leave a retreat, never nurse a confrontation, never…' Hey, I didn't listen to all of it, did I?" Originally, he was still dressed in his ceremonial garb – so next he took his sonic screwdriver from the pocket of his coat, which, along with the rest of his outfit, was "draped in ceremonial on a mannequin – a sort of V&A presentation" (after the Victoria and Albert Museum).

08m 05s But even the sonic screwdriver won't get the Doctor out of the door, he tells us directly – with Tom Baker choosing to address the camera for the first time in this story, but not the last. As scripted, he merely expressed mild exasperation on finding his screwdriver wouldn't work: "Chancellor, that's just not fair."

Soon, the Doctor addresses Borusa's empty chair – identified by the furniture-spotting blog *pinkforyouractualpterodactyl.com* as another ex-James Bond piece: one of Scaramanga's dining chairs from *The Man with the Golden Gun* (1974). A palm print would be too simple, he muses – when "Duplication would be possible…" in the script. As written, he explained why the absent Borusa wouldn't have set a retina pattern, either – because "You're too ugly"!

A not-so-useless voice print lets the Doctor out, with Leela surreptitiously following him as he plays hopscotch down the corridor – Tom Baker jogging the camera as he passes by!

11m 17s The Doctor flashes Rassilon's Sash at some guards – "Bow to the Sash of Rassilon" – enabling him to proceed. As scripted, he told the intercepting squad: "Morning. Lovely day, isn't it?" Stage directions noted: "As we are interior, there is no sky, there certainly is no morning, afternoon or night: the guards find themselves without a suitable reply". Next, he was supposed to produce Rassilon's rod from his coat pocket, depending on its depth – prompting him to say, perhaps to the audience: "Never know when they might come in handy, eh?"

Right: Leela follows the Doctor to the TARDIS' landing site.

11m 58s Leela has followed the Doctor to the open area – which the chair-spotter above observes is adorned with two pale blue 'Moby Dick' loungers, when a white model can also be seen in Bond villain Stromberg's quarters. Finding herself locked out of the TARDIS, Leela flees before Andred arrives, telling his guards she must be inside: "These old Type 40s had a complex trimonic [sic] locking device." It was "trionic" in *The Deadly Assassin* – with Chris Tranchell repeating an error in the script.

In the TARDIS, the Doctor and K9 confer, working out how to increase the Vardans' chances of success. Here, the Doctor insists that no-one's ever called him smug. As written, K9 calmly informed him that: "29 and 2/3% of the people you have ever met have called you smug, to my knowledge."

Next, the Doctor mentions "the Doppler effect" and describes eliminating "the redshift" – both actual concepts relating to wavelengths, hinting at the Vardans' unique nature.

15m 44s Dodging guards, Leela finds herself inside space traffic control – blatantly the same room that doubled as Kelner's office, again dressed with Stromberg's console. Rodan (Hilary Ryan) was described as "an attractive woman in an adaptation of Time Lords [sic] clothes" – but what's she holding? As scripted, she's "engrossed in a hand held game – the best version we can find of trying to get the ball bearings into their five separate holes. The game that sends even the most practical person round the twist".

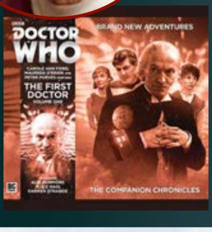
Rodan was a significant addition from the storyline – the first female seen to be a denizen of the Time Lords' citadel,

FOILED AGAIN

Bounced back to whence they came at the end of Part Four, the Vardans have yet to reappear in the TV series – but they've made several returns in spin-offs, beginning with Paul Cornell's punk-themed *New Adventures* novel *No Future* (Virgin Publishing, 1994). Appropriately enough, however, the waveform-borne Vardans have most often been heard in Big Finish audio dramas. The Doctor's first encounter with them – in his original incarnation – was related in Simon Guerrier's *Companion Chronicles* story *The First Wave* (2011). Peter Purves also narrated Steven Taylor's subsequent encounter with a sole Vardan in Guerrier's *The Locked Room* (2015). Wendy Padbury described how the Second Doctor, Jamie and Zoe subsequently met a Vardan vanguard in Ian Potter's *Short Trips* story *The British Invasion* (2017), set during the 1951 Festival of Britain. Finally, the Vardans attempted to conquer 20th-century Earth by exploiting the 1960s pirate radio scene in Justin Richards' full-cast drama *Wave of Destruction* (2016), again featuring Tom Baker as the Doctor and John Leeson as K9 (mark two).

THE NEW
Doctor WHO
ADVENTURES
NO FUTURE
PAUL CORNELL

DOCTOR WHO
THE FIRST WAVE
THE COMPANION CHRONICLES



Left from above: The *New Adventures* novel *No Future* (Virgin Books, 1994); Peter Purves; *The First Wave* (Big Finish, 2011); *The First Doctor: Volume One* (Big Finish, 2015), containing *The Locked Room*.

DOCTOR WHO
SHORT TRIPS

Above: Wendy Padbury; *Short Trips: The British Invasion* (Big Finish, 2017).

although her lines to Leela seem to imply that she isn't actually known as a Time Lord, describing "The guards and the Time Lords" as "the boring people". As written, she complained: "They pretend to give me equality, and then – well here I am..."

A primitive space fleet is passing by – but nothing can get past Gallifrey's transduction barrier (singular), Rodan assures Leela. Simultaneously, the Doctor tells K9 to destroy the barriers (plural), once he's got away from the TARDIS – with the subsequent "get off my foot" business being another unscripted addition.

22m 53s Descending beneath the citadel, K9 stuns the guard protecting the barrier mechanisms – whose staser smashes when it falls to the floor. And so K9 is free to blast the barrier to pieces...

24m 06s Meanwhile, the Doctor has summoned Borusa, Kelner and the High Council to the Panopticon, to introduce them to their "new masters". Three oddly out-of-scale Vardan forms promptly materialise... in what was the first cliffhanger, at storyline stage.

PART THREE
FIRST BROADCAST: 18 February 1978

01m 03s "Resistance is useless," the Doctor tells the assembled Time Lords after a guard is zapped by one of the crackling creatures. The cliché was rather neatly undercut in the script, where the Doctor's remark was pre-empted by a lost line from the lead Vardan (Stan McGowan): "Resistance is useless. Tell them, Doctor."

04m 34s Soon, the Doctor ducks into his newly done-up office, where Borusa assures him that the decorations "are the finest to be had in the whole Thesaurian Empire" – when they were supposed to be Earth-style in Part One. Perhaps the *decorators* were from 'Thesaurus' – or should that read adorners, embellishers, furbishers, ornamentalists, renovators (etc)?

Noveliser Terrance Dicks instead had the Doctor say that on second thoughts, he'd prefer the style of the old Thesaurian Empire – "when there was all that wonderful lead panelling..."

Safely installed behind lead walls, impervious to the telepathic Vardans, the Doctor has revealed to Borusa that his betrayal of Gallifrey has been a ruse – although much of the back-story is unheard, related between scenes. In the novelisation, Borusa wondered why the Doctor hadn't simply warned the Time Lords of the Vardans' intentions. "Would you have listened?" asked the Doctor. "The Time Lords had grown complacent, ripe for conquest. You needed the shock of invasion to wake up. Besides, once I had made contact with the Vardans, I had to pretend to join them to survive. Any attempt to warn you, and they'd have killed me, and invaded you just the same."

But there was more to it than that in the storyline document. The Vardans, we learn, can travel along wavelengths of any sort... which meant that they'd *already* penetrated the universe-probing APC Net (as alluded to in Part Four, when the Doctor tells Andred "the Matrix has been invaded"). The Vardans couldn't, however, control the Net without the mechanisms incorporated into the President's regalia – and so: "The Doctor pretended to go along with them knowing that unless he did so some other Time Lord more maleable [sic] than himself sooner or later would be captured by the Vardans and would co-operate..."

Right: Chancellor Borusa (John Arnatt) and his President confer, safe behind lead-lined walls.

The Doctor has revealed to Borusa that his betrayal of Gallifrey has been a ruse.

08m 18s With Andred's help, Leela and Rodan have fled outside the Capitol – scripted as moorland, not quarry. Stage directions called for a glass shot on the horizon showing "the distant helical towers of the Time Lords' citadel" – with no mention of the all-encompassing dome familiar from 21st-century depictions of Gallifrey (arguably inspired by **DWM**'s original *Gallifrey Guardian* masthead).

Here, a yellow lens filter was used to create a desert-like ambience – which, apparently coincidentally, chimed with Susan's description of the Doctor's home planet in *The Sensorites* (1964): "It's quite like Earth, but at night the sky is a burned orange..." →

Left: The obsequious, duplicitous Castellan Kelner in his den.

10m 49s While Kelner assigns a personal bodyguard (Michael Harley) to the Doctor – whom Terrance Dicks christened 'Varn' – spear-chucking outsiders Ablif (Ray Callaghan) and Jasko (Michael Mundell) bring their captives Leela and Rodan to an encampment. Originally, Ablif told their leader Nesbin (Max Faulkner) how they'd found the women "hiding in the bush" – suggesting something like the Australian outback.

"I'm so tired and cold," says Rodan. In the storyline, Gallifrey was described as "an earth-normal [sic] planet aided by Time Lord technology" – an "Arcadian Paradise" where "the weather is controlled" and "the population is fed and clothed synthetically". But, along with the food dispensers in the Capitol, the environmental control mechanisms had "ceased to function" in the wake of the Vardan occupation: "The weather has turned foul..." This was entirely pragmatic – because, as noted in the same document: "(we are shooting in November and December!)"

17m 12s With Borusa placed under house arrest, "Acting Vice-President" Kelner has compiled a list of potential rebels against the new regime – all of whom are to be expelled from the Capitol. In the storyline, the Doctor instead dispatched the "most able" Time Lords "on quests through Time and Space." Quests for what, we wonder? After all: next season he'll go on a quest through time and space himself, for the hidden segments of the awesome Key to Time...

19m 11s After the Vardans order the Doctor to find a way to dismantle the force field around Gallifrey, Nesbin tells Leela how he and the other outsiders dropped out of Time Lord society: "All that peace and eternal tranquillity. We decided to get back to nature out here." In the storyline, the outsiders were instead native Gallifreyans, who'd agreed to let the (alien) Time Lords build their Citadel on their planet in exchange for weather-controlled comfort and (presumably) machine-dispensed food.

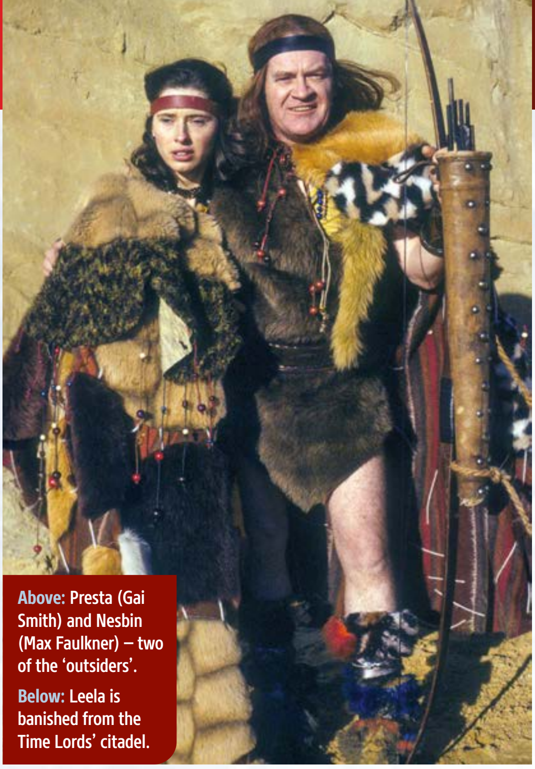
The outsiders' existence is never mentioned in the Capitol, says Rodan. It wouldn't be, asserts Nesbin: "Might upset their cosy little world..." As scripted, he added "where violence is taboo" – which explains Leela's apparent non-sequitur: "Then you like fighting. Good." The outsiders' apparent delight in scrapping was arguably a hangover from *Killers of the Dark*, in which the cat creatures presumed to have been native Gallifreyans appear to have enjoyed watching gladiatorial contests in "an amphitheatre the size of Wembley Stadium" (according to Williams' testimony to **DWM** in 1983).

19m 40s Meanwhile, the "dangerous" Gomer is questioned by Kelner – who called the apparently older Surgeon-General a "stupid young man" in the script. So Kelner orders Gomer expelled; as written, Gomer declared "much rather die honourably than live here in slavery." Then, as Andred took Gomer's arm and steered him away, Kelner ticked Gomer's name off his list of unreliables...

Walking along, Gomer tells Andred he's in his tenth regeneration; his third in the script. Andred promises Gomer that he might find help outside – from Rodan and Leela, among others. Alas, this is the last time we'll see poor old Gomer. Do we presume he didn't make it? If so, isn't the Doctor to blame? (Admittedly, the Doctor had recommended potential rebels should be expelled, rather than destroyed – but Gomer was cast out on his instructions nonetheless.)

22m 49s The Doctor has insisted on leaving his bodyguard stationed outside his TARDIS – leaving him vulnerable to Andred, who stasers him down. So isn't the Doctor partly to blame for his death, too?! Dicks instead specified that Andred had KOd the guard with the butt of his staser, then dragged his body away.

Then, after entering the TARDIS – which appears to have a black-draped 'airlock' between its exterior and interior doors – Andred points his staser at the Doctor: "I sentence you to death... traitor."



Above: Presta (Gai Smith) and Nesbin (Max Faulkner) – two of the 'outsiders'.

Below: Leela is banished from the Time Lords' citadel.

PART FOUR
FIRST BROADCAST: 25 February 1978

01m 31s K9 stuns Andred – with the beam plainly coming from the top of his snout, not his blaster (the effect hampered by the extremely cramped TARDIS control room set, perhaps?).

Next, the Doctor catches the Commander – a bit of additional business, since the stage directions specified: "The Doctor ignores the fallen Andred".

When Andred comes to, his weapon fails to work – which the Doctor ascribes to the fact that a patrol staser doesn't operate in a "relative dimensional stabiliser field". Why bother telling K9 to stun him, then? (Perhaps the Doctor's activated the field in question between scenes?)

In *The Hand of Fear*, the Doctor claimed that Eldrad's weapons wouldn't work in the TARDIS because its occupants were "multi-dimensional" – so again, dimensionality would appear to have something to do with it...

This is the third mention of said stabiliser – first described earlier in the 15th season, in *The Invisible Enemy* (1977).

02m 37s Outside, guards sent by Kelner kill Andred's co-conspirators – one of whom (in brown) was played by a different supporting artiste (Laurie Good) earlier, at **21m 59s** into Part Three. The reason? Giles Melville (seen here) had gone down with 'flu after the open area scenes were recorded.

Inside the TARDIS, the Doctor describes K9 as his "second best friend" – just as he had done in *Underworld*. It might not be correct, however, to assume that Leela is his first – because the last person he specifically identified named as his actual "best friend" was Leela's predecessor, Sarah (in conversation with bonkers botanist Harrison Chase in *The Seeds of Doom*, 1976).

Soon, K9 identifies the number of the channel that the Vardans are using (to project themselves to Gallifrey, we presume) as "nine nine seven seven nine five seven positive" – which incorporated part of John Leeson's phone number at the time, apparently (amended from the scripted "eight seven five six four three two positive").

The Doctor needs to force the Vardans to fully materialise in order to identify their planet of origin… and time loop it.

09m 18s The Matrix circlet balanced on K9's head shifts position between scenes – and after it's removed, one of K9's ears appears to be set back to front.

Meanwhile, out in the wilderness, Nesbin tells Leela that they don't have the numbers to capture the Citadel – with Max Faulkner accidentally omitting a crucial definite article from his next line: "Not if Castellan [sic] and his guards are working for the invaders…"

Leela insists that the Doctor is on their side. In the storyline, the "natives" turned nasty after learning that Leela was friends with the President, forcing her to flee. She had to persuade various rebel Time Lords to help her attack the Citadel instead… but ended up imprisoned in its dungeons after the attack failed.

12m 42s The camera was pointed at sheets of reflective 'Mirrorlon' for shots of the Citadel shaking as the Doctor deactivates Gallifrey's main force field – which explains why the smut mark on the Doctor's face seems to swap over onto the other cheek.

13m 02s Eventually, the shaking stops. "Well, I did it," the Doctor tells us, looking down the camera lens for the second time in this serial. Again, this was a Tom Baker embellishment; as written, the Doctor said nothing – simply checked the controls after silence fell.

14m 03s Now there's a hole in the force field, three of the Vardans can fully materialise in their uniformed "human" guise ("human" being a Kelner assertion that the Doctor doesn't contradict, interestingly). A few weeks earlier, second speaking Vardan Tom Kelly had played doomed convict Nova in the *Blake's 7* episode *Space Fall* (1978) – but he's perhaps better remembered as the railway station-haunting ghost of a First World War private in the second *Sapphire & Steel* serial (1979).

In the storyline, the Vardans materialised "in their normal alien form" at the end of the third episode, declaring that the Doctor's stratagem had failed; now they were in control, their first act would be to execute him…

15m 32s The Vardan flagship cruises towards Gallifrey – where stage directions demanded a different model shot: "The Vardan Flagship hovers over the Citadel." Terrance Dicks made the flagship's arrival significant – pointing out that the invaders didn't need to carry weapons, because: "The merest thought impulse could see the Vardans whisked back to safety and the Capitol blasted to dust."

Soon, the Doctor returns to his office – where the crucial lead reliefs on the inside can't be seen as he enters it from the outside corridor. He laughs when one of the Vardans fails to materialise there – but as scripted, he said instead: "No good trying that on old chap."

He's reunited with K9 and Andred; and soon, Leela too – after she and various of the attacking outsiders repel a Vardan-ordered assault on the office. When Leela queries the sight of a dematerialising Vardan, Rodan tells her it was "Someone vanishing" – hence the stage direction: "Leela rolls her eyes. What's the point of asking?"

Using Rassilon's artefacts, K9 is finally able to identify the Vardans' planet of origin – and sends them back there. Which would seem to imply that their flagship was a projection too…

22m 08s In the Panopticon, the Doctor addresses the victors – his description of their "long, hard road" echoing a phrase frequently deployed by Second World War PM Winston Churchill. But all eyes are on the four Sontarans that have appeared behind him. In the storyline, the monsters were half as many: "two Sontarans appear saying it's a little early for celebration." **DWM**

To be concluded

FURTHER INFO

DVD

COMPANY 2|entertain
YEAR 2008
AVAILABILITY Out now

VIDEO

COMPANY BBC Video
YEAR 2000
AVAILABILITY Deleted

NOVELISATION

COMPANY WH Allen & Co/ Target Books
YEAR 1980
AUTHOR Terrance Dicks
AVAILABILITY Out of print

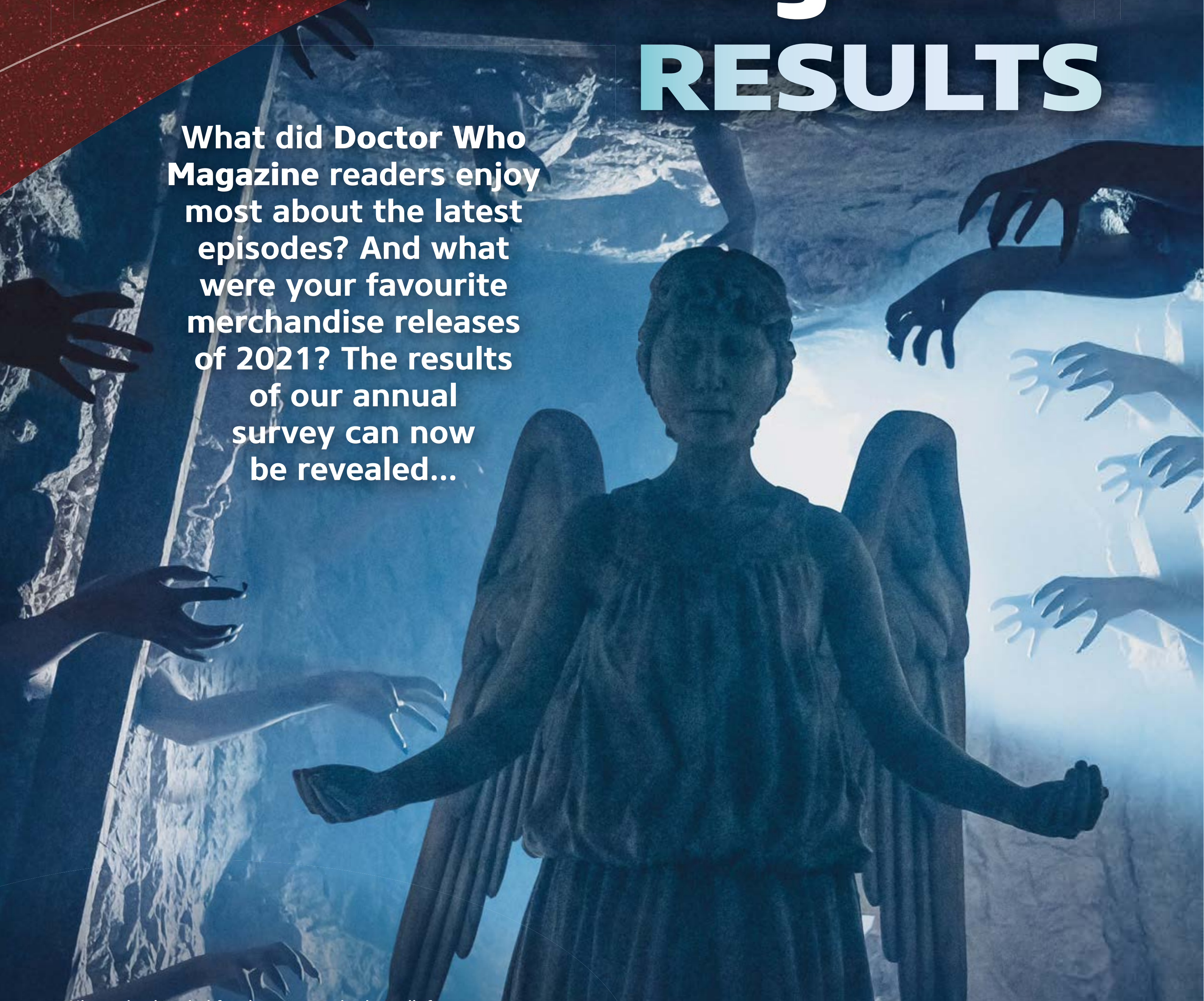
AUDIOBOOK

COMPANY BBC Audio
YEAR 2016
READ BY John Leeson
AVAILABILITY Out now

Left: Leela, Andred (Chris Tranchell) and Rodan (Hilary Ryan), plus Presta, Nesbin and other 'outsiders', watch as the President helps K9 use Rassilon's regalia to identify the Vardans' home planet.

The DWM Season Survey 2022 RESULTS

What did Doctor Who Magazine readers enjoy most about the latest episodes? And what were your favourite merchandise releases of 2021? The results of our annual survey can now be revealed...



Nine episodes vied for the top spot in the poll, from the 2021 New Year's Day Special *Revolution of the Daleks* to the 2022 Easter Special *Legend of the Sea Devils*. Ultimately, it was the fourth chapter of the epic story *Flux* that proved the most popular:

FAVOURITE EPISODE

1st	***Village of the Angels*** (*Flux* Chapter Four)
2nd	***Eve of the Daleks***
3rd	***War of the Sontarans*** (*Flux* Chapter Two)
4th	***Revolution of the Daleks***
5th	***The Halloween Apocalypse*** (*Flux* Chapter One)
6th	***Once, Upon Time*** (*Flux* Chapter Three)
7th	***Legend of the Sea Devils***
8th	***The Vanquishers*** (*Flux* Chapter Six)
9th	***Survivors of the Flux*** (*Flux* Chapter Five)

Your favourite character was the kindly parapsychologist who first appeared in *Village of the Angels*:

FAVOURITE CHARACTER

1st	**Professor Jericho** (Kevin McNally, *Flux*)
2nd	**Karvanista** (Craige Els, *Flux*)
3rd	**Sarah** (Aisling Bea, *Eve of the Daleks*)

Daleks, Angels, Sea Devils and Cybermen... the nine episodes in the 2022 poll had them all. But ultimately, another classic race of monsters claimed the prize in our next category:

FAVOURITE CREATURE

1st	**The Sontarans**
2nd	**The Weeping Angels**
3rd	**The Ravagers – Swarm and Azure**

Your favourite special effect helped to create one of the most jaw-dropping cliffhangers in *Flux* – and the whole of *Doctor Who*, perhaps:

FAVOURITE EFFECTS

1st	**The Doctor turning into an Angel** (from *Village of the Angels*)
2nd	**The Flux**
3rd	**The battle in the Crimea** (from *War of the Sontarans*)

Composer Segun Akinola worked on every episode. His haunting music for the most popular episode was your favourite score:

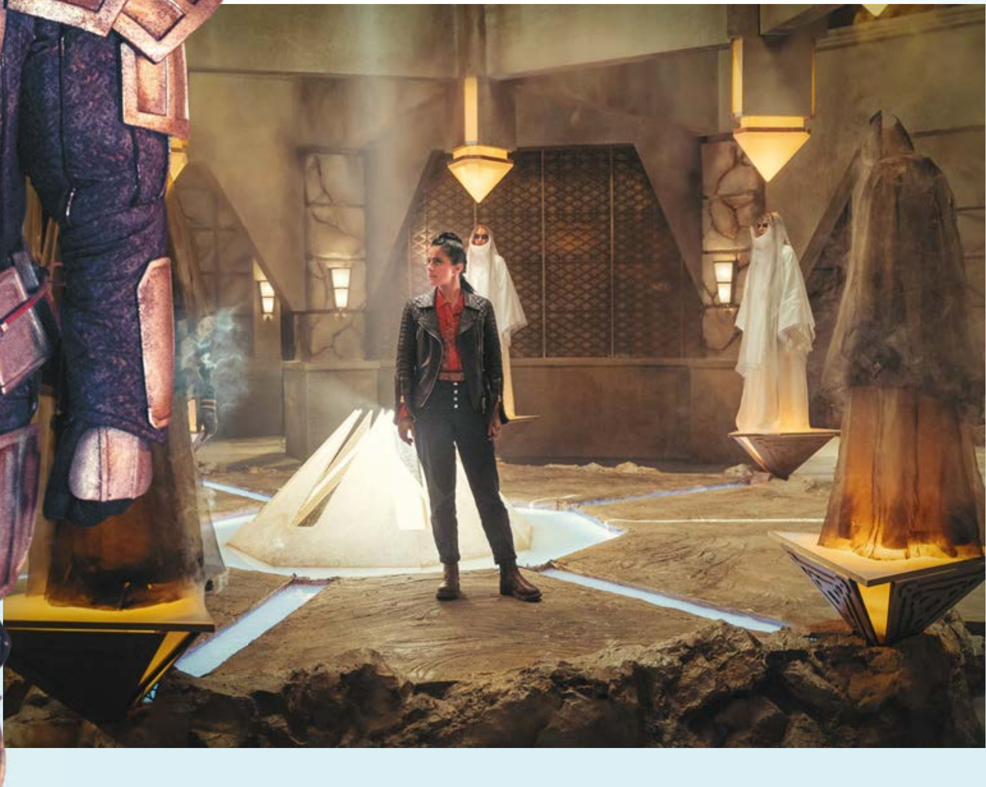
FAVOURITE MUSIC

1st	***Village of the Angels***
2nd	***Legend of the Sea Devils***
3rd	***The Halloween Apocalypyse***

The winner of our next category was an impressive structure that played an integral part in *Flux*:

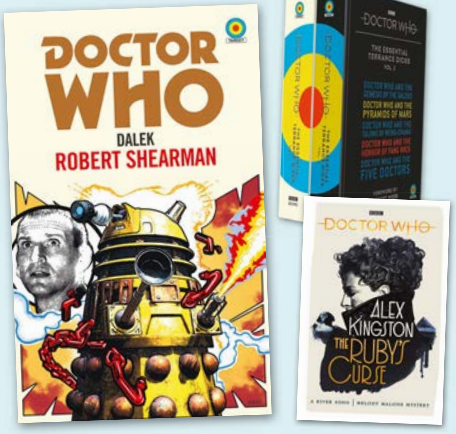
FAVOURITE SET DESIGN

1st	**The Temple of Atropos**
2nd	**The Flux-damaged TARDIS interior**
3rd	**Madam Ching's ship** (from *Legend of the Sea Devils*)



DWM Season Survey

MERCHANDISE POLL


DOCTOR WHO
DALEK
ROBERT SHEARMAN
THE ESSENTIAL TERRANCE DICKS
ALEX KINGSTON
THE RUBY'S CURSE

FAVOURITE BOOK

1st	***Dalek***
2nd	***The Essential Terrance Dicks Vols 1 & 2***
3rd	***The Ruby's Curse***

Dalek author Robert Shearman says: “Far more than ever writing a TV episode, my childhood dream was to write a Target novel. In a box in my attic there is a full handwritten version of *Black Orchid* I produced when I was 13. The publishers decided to go with *Dalek* instead, which is probably just as well, really. Thank you so much to the readers of **DWM** for supporting the range – let's do them all, I say!”

GEOFFREY BEEVERS • MARK GATISS • MICHELLE GOMEZ • DEREK JACOBI
ALEX MACQUEEN • MILO PARKER • ERIC ROBERTS • JOHN SIMM
MASTERFUL

FAVOURITE BIG FINISH AUDIO

1st	***Masterful***
2nd	***The Ninth Doctor Adventures: The Ravagers***
3rd	***Dalek Universe 1***

James Goss, the author of *Masterful*, says: “This honestly was just huge fun to write. At first it seemed impossible, and then I realised it was delightful. I wrote episode one on a stag do in Amsterdam and was having so much fun I kept sneaking back to my hotel room to write more. The sheer joy of taking a room full of scoundrels on a series of improbable, unlikely and heart-breaking adventures. Missy making best friends with Jo Grant! Derek Jacobi and John Simm on a road trip! Kamelion as a devious butler, with Mark Gatiss singing that song from *The King's Demons*! Every week [script editor] Matt Fitton would email with another suggestion or a cameo that was suddenly available and the whole thing kept getting bigger. I'm so pleased that everyone loved the madness as much as I did. Thank you.”

Producer David Richardson adds: “The Master has had many diabolical schemes over the years, but this is the first time he's stolen a **DWM** award from the Doctor, who doesn't even appear throughout *Masterful*'s three hours. How brilliant that **DWM** readers enjoyed it so much – I'm so chuffed to see *Masterful* honoured in this way.”

DOCTOR WHO
DALEK UNIVERSE 1

DOCTOR WHO
RAVAGERS

DOCTOR WHO
BESSIE COME HOME
PAUL MAGRS
READ BY STEPHANIE COLE
THE WHEEL IN SPACE
THE ASHES OF ETERNITY

FAVOURITE BBC AUDIO

1st	***Bessie Come Home***
2nd	***The Wheel in Space***
3rd	***The Ashes of Eternity***

Paul Magrs, *Bessie Come Home*'s writer, says: “It was funny to hear people going – ‘What? *What?* How can anyone write a story from Bessie's POV?’ And ‘Surely that's scraping the barrel as the most obscure idea ever?’ But I follow my nose where good stories lead me and I find the best characters to tell them. Stephanie Cole works magic on my humble tale and I'm very glad people like it.”

FAVOURITE OTHER MERCHANDISE

1st	***The Collection: Season 17*** (Blu-ray box set, BBC Studios)
2nd	***The Evil of the Daleks*** (Blu-ray/DVD, BBC Studios)
3rd	***The Collection: Season 24*** (Blu-ray box set, BBC Studios)

DOCTOR WHO
THE EVIL OF THE DALEKS

DWM POLL

INSIDE
DOCTOR WHO
"THIS IS THE BIGGEST STORY WE'VE EVER TOLD"
CHRIS CHIBNALL AND JODIE WHITTAKER ON THE RETURN OF DOCTOR WHO

BEST ISSUE

1st	570
2nd	571
3rd	563

TIMESTORM
"I've always believed that the people who watch the show know who I am"
DREAM WORLDS
Illustrating Doctor Who – then and now!

BEST COVER

1st	562
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BEST INTERVIEW

1st	Christopher Eccleston
2nd	John Bishop
3rd	Sacha Dhawan

NINE LIVES
John Bishop

BEST FEATURE

1st	***Lost in Space (and Time)/ Eye Witnesses*** (missing episodes)
2nd	***The World Cup of the Master***
3rd	***Blackpool and Longleat*** (1970s-80s exhibitions)

Lost in Space (and Time)
QUARTER FINALISTS
BLACKPOOL LONGLEAT

BEST REGULAR FEATURE

1st	Episode previews
2nd	Production Notes
3rd	Reviews

In the Loop
Production NOTES

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DOCTOR WHO

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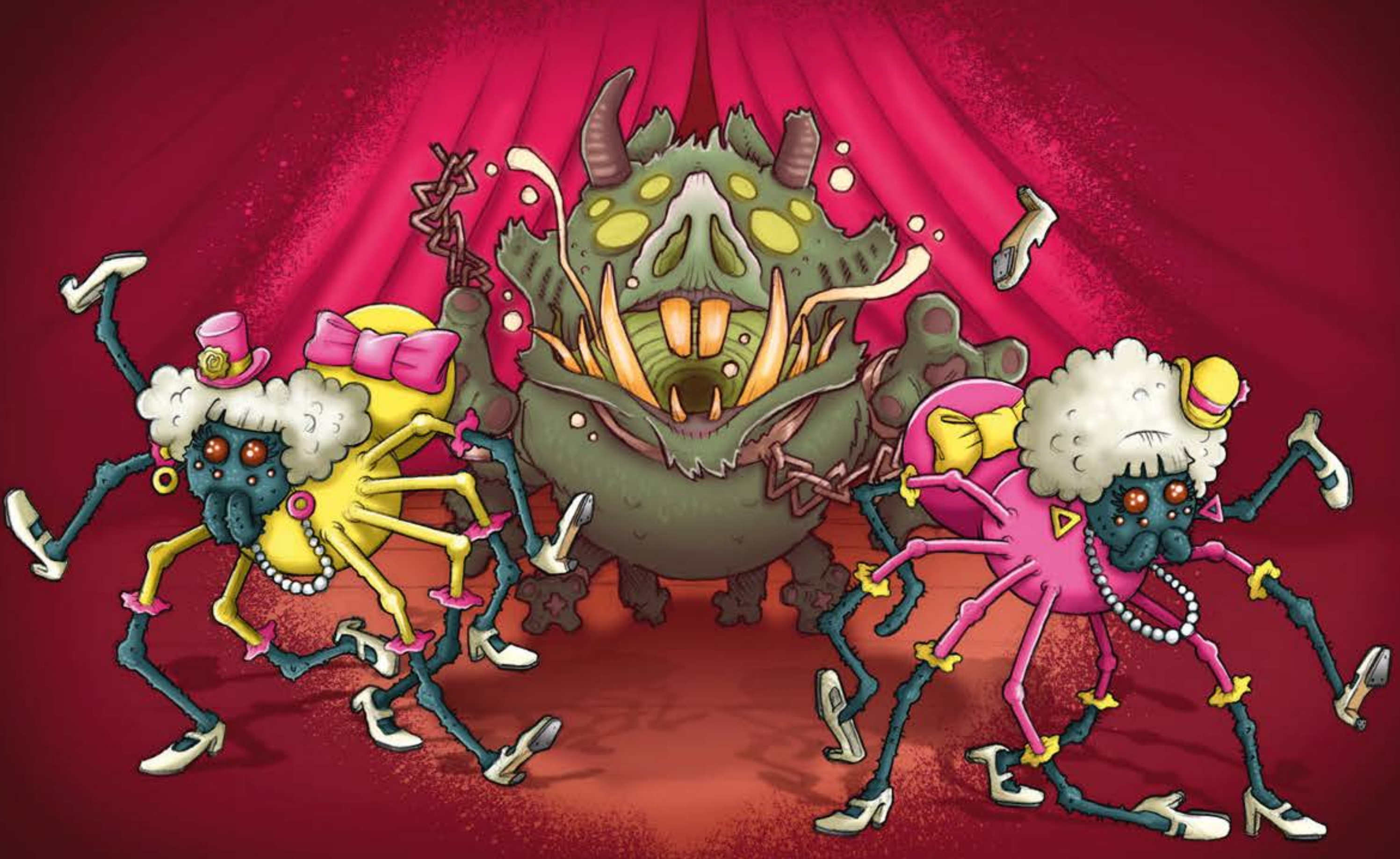
Reviews

Our verdict on the latest episodes and products.

Audio Frequencies

Review and illustration by
JAMIE LENMAN



Reviewed this issue

The Ninth Doctor Adventures: *Into the Stars*
Featuring The Ninth Doctor
RRP £24.99 (CD), £19.99 (digital)

The Sixth Doctor Adventures: *Purity Undreamed*
Featuring The Sixth Doctor, Melanie Bush and Hebe Harrison
RRP £19.99 (CD), £16.99 (digital)

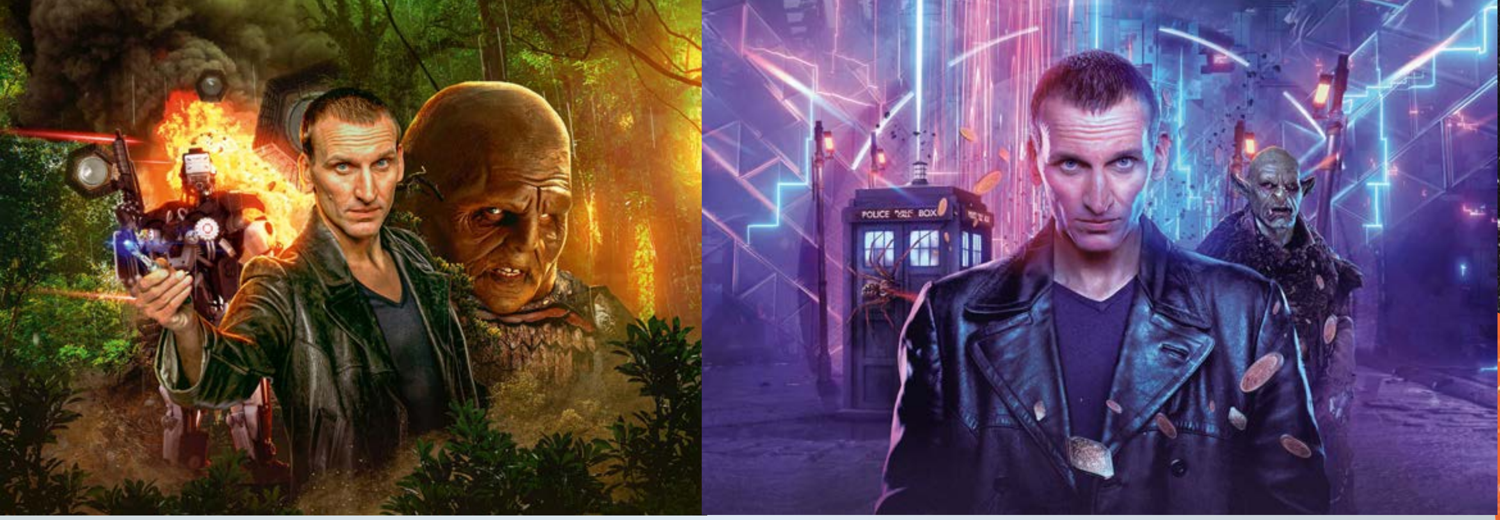
Available from bigfinish.com

After a fairly humdrum trilogy set on our own dear planet Earth, the Christopher Eccleston renaissance continues in style with *The Ninth Doctor Adventures: Into the Stars*. Barging into proceedings in a way that's very reminiscent of his jaw-dropping entrance in 2005's *Rose*, our leading man somehow manages to conjure the same kind of magical fizz that bewitched us nearly two decades ago.

What's intriguing, though, is that this isn't any kind of nostalgia trip. We're used to dipping in and out of every Doctor's 'era' like some cosmic pick-and-mix – a bit of Third Doctor here, a little sprinkle of Fifth Doctor there, and maybe some War Doctor if we're feeling cheeky. They're all firmly couched in their respective time zones, with canonically correct companions and even appropriate incidental music. Somehow, *Into the Stars* makes the listener forget that there's any other kind of *Doctor Who* – any other Doctors, even, despite its pointedly specific title. For three dazzling hours, there's only one Doctor and one series, and, with a property as weighty and historical as this, that's a remarkable feat.

CHRISTOPHER ECCLESTON
BBC
DOCTOR WHO
THE NINTH DOCTOR ADVENTURES
INTO THE STARS

A huge part of this, obviously, is Eccleston himself. As phenomenal as his pairing with Billie Piper's Rose was, there's a case to be made that he works even better on his own. He has enough charisma to fill the TARDIS single-handed, and the 'lone wolf' set-up fits his shell-shocked veteran like a glove. But also, in the case of the exceptional opening salvo, *Salvation Nine*, it's author Timothy X Atack's superlative writing, which is bursting with fresh ideas and sparkling dialogue; one can almost see the smiles on the actors' faces as they first read their lines. Following a trio of stories that could easily have been made for television, *Into the Stars* – and particularly *Salvation* – pushes the boundaries of the *Doctor Who* universe



into unknown territory, both physically and philosophically.

If Eccleston is enjoying himself, then so are his co-stars, Dan Starkey and Josie Lawrence.

The former is of course familiar to many as more or less every Sontaran ever since their glorious rebirth in 2008's *The Sontaran Stratagem*, but more specifically as blunt butler Strax from 2011's *A Good Man Goes to War* and beyond. Particularly adept at walking the tightrope between comedy and buffoonery, Starkey effortlessly inhabits not one but *two* new potato-heads for us, each as distinct from each other as they are from their many siblings. Indeed, his speech about "the magnificence of pain" being "the purest expression of truth" might well be the Sontarans' defining moment.

Beside him, Ms Lawrence brings a fresh energy to our favourite clone warriors, making it hard to believe she hasn't been playing them for as long as her partner. It's a stunning debut, made all the more impressive by the fact that she's up against such an old hand, yet she matches him beat for beat.

The one tragedy in all this is that Pooja Shah's Nahvin and Lily Bevan's Floris are left with very little to do, besides providing a very solid and pressing threat for the Doctor to work against. Then again, as the saying goes, there are no small parts, and all assembled seem determined to give their all. In a complex, thoughtful and funny script, Atack takes the Ninth Doctor's specific desperation to save as many lives as he can and pitches it against his inherent trust issues in a way that simply wouldn't work with anyone else. Themes of evolution, identity and the very current problem of struggling with a colonial past are dealt with carefully, openly and so deftly that it still feels like a science-fiction show rather than an ethics lecture. In less than 60 minutes, everything is changed. The Doctor is different, the Sontarans are different, *we* are different. Simply astounding.

> **Maureen O'Brien has a cameo as an enormous tap-dancing spider.**

Next up, with quite an act to follow, is James Kettle's *Last of the Zetacene.* An all-out galactic romp, *Zetacene* imagines what it might be like if Ian Fleming's *Casino Royale* had a wrestling match with Agatha Christie's *And Then There Were None* on the *Star Wars* cantina set. After all the existential turmoil of *Salvation* it's a huge relief to settle into what is basically a cartoon, albeit a cartoon with a fierce sense of justice. And the idea that the Doctor attaches just as much importance to the survival of an entire people as he does the welfare of a single giant warthog is nail-on-the-head stuff.

In fact, Eccleston takes a bit of a back seat for this one, becoming part of the company rather than the pivotal player – and *what* a company. Stage Three Spaceport is populated by an incredible array of caricatures, each brought to life with zest by their respective performers. Martyn Ellis is absolutely revolting as the Rotter, his every utterance an affront to civilised sensibilities, while Nicolas Colicos stirs every oily capitalist from every 1980s blockbuster into one putrid porridge as Succeeding. Elsewhere, Joanne Pearce drawls with indifferent avarice as the cold-hearted Luton, and Alice Feetham's likeable Nel makes a good stab at being this week's temporary assistant. Yet even amongst all this chewing of scenery, it's one of *Doctor Who's* most venerable contributors who takes the biggest bite...

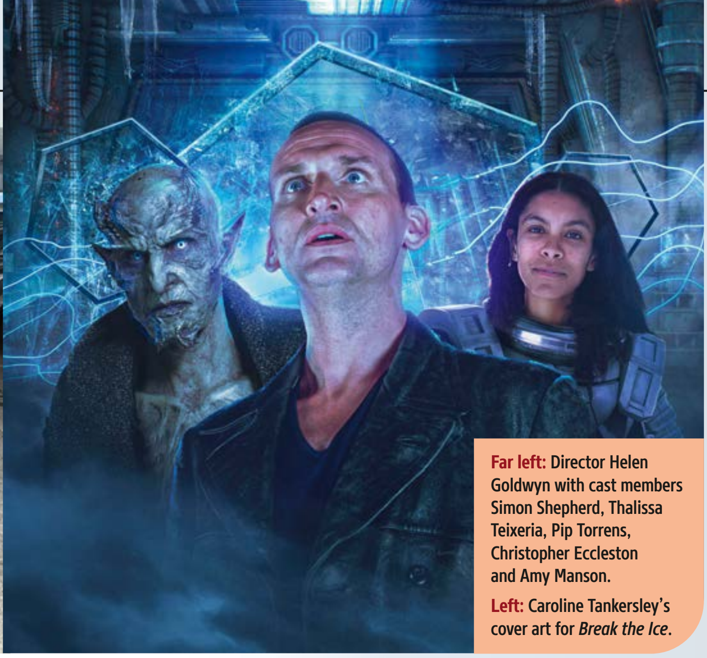
Following a grand tradition that began in 1980 with Jacqueline Hill's sensational turn as Lexa in *Meglos* (after having played Barbara Wright against the First Doctor 15 years previously), and continued with Katy 'Jo Grant' Manning's spectacular appearance as an Ice Warrior queen in last month's *Beyond the War Games,* it's now up to Maureen O'Brien to wow us with her versatility. After spending most of 1965 holding onto William Hartnell's hand as twinkling orphan Vicki, hardbitten interstellar magnate Selo sees O'Brien tackling the opposite end of the spectrum, which she does with dour and devilish delight. As if this wasn't enough, she also treats us to a fabulous cameo as one half of a tremulous duo of enormous tap-dancing spiders (as visualised on the opposite page). Together with Joanne Pearce, these two owe more than a little to Cora and Clarice from Mervyn Peake's *Gormenghast* series, and it's a shame that their fateful encounter with the titular creature comes so soon.

Bewilderingly, it's a testament to the strength of *Zetacene* that Kettle can afford to blithely drop in such captivating creations and then whisk us away without so much as a by-your-leave to the next wild vignette. From the simply hilarious business of the Doctor being refused at the bar to some fairly vivid and horrific deaths, *Zetacene* rockets along at such a pace that one hardly notices the Doctor isn't driving the action – he's just sort of there, caught up in the whirlwind like the rest of us, and that's more than enough. →

Top: Caroline Tankersley's cover art for *Salvation Nine* and *Last of the Zetacene.*

Above inset: Josie Lawrence.

Right: Maureen O'Brien and Christopher Eccleston.



Far left: Director Helen Goldwyn with cast members Simon Shepherd, Thalissa Teixeria, Pip Torrens, Christopher Eccleston and Amy Manson.

Left: Caroline Tankersley's cover art for *Break the Ice*.

→ Finally, Tim Foley presents us with *Break the Ice*, perhaps the most traditional offering in the collection. Set aboard the kind of clanking research station that a BBC budget could easily stretch to, *Ice* starts very seriously, with a genuinely unsettling resurrection in the mould of Big Finish's own excellent *The Death Collectors* (2008). Simon Shepherd delivers a master class in shivering as the unstable Pal, and Thalissa Teixeira's Lenni Fisk comes the closest of anyone thus far to forming a dynamic duo with Eccleston's Doctor. However, it's *Who* stalwart Pip Torrens' Kenton whom the whole piece hinges on, and when he transitions from blank-faced zombie to campy boogieman, everything else follows suit.

> **This is the festive special that Eccleston never got.**

From this moment on, *Ice* ceases to be a tense 'base under siege' number and turns into something much more like a fairy tale, especially when the villain is revealed to be the 'real-life' inspiration for any number of bedtime fables. In any other instance, this development might have derailed an otherwise sturdy production, but as part of the exuberant *Stars* set, it actually pulls *Ice* a little closer to its neighbours in terms of tone.

Torrens' purring, lip-smacking handling of one or two cheesy utterances nevertheless manages to maintain a certain menace, and although his motives aren't always clear, he engenders more than sufficient hazard to power the thing along. Eccleston helps him in this by consistently selling the danger of the situation with a breathless, heightened delivery, moving back into the position of command more suited to his stature. Beside him, Teixeira's Fisk represents the human heart of the narrative, a grounding influence that was arguably absent from the two preceding chapters. Her long-distance relationship with her absent wife is delicately sown into the soil of the scenario in a way that will blossom satisfyingly at the close, and it's great to hear the concept of anxiety attacks being used to drive proceedings, in a way that adds depth to her character without totally defining it.

By the time we reach Fisk and the Doctor's (literal) leap of faith through the cold of space to the warmth of the TARDIS control room, we've realised where we are: this is the festive special that Eccleston never got. From Torrens' cackling panto baddie to the stirring emotional resolution, *Ice* listeners will find themselves yearning for a crackling fire and a glass of mulled wine, despite its untimely release during the hottest summer on record. Even the slightly saccharine 'Christmas miracle' is forgivable, because even the grumpy old Ninth Doctor should be allowed a ray of happiness every few centuries.

Together, then, *Into the Stars* represents possibly the finest collection of tales we've had thus far from Eccleston's second bite of the apple, and something of a high water mark for the audios as a whole. **DWM**

Purity Undreamed

FULL CAST AUDIO DRAMA STARRING COLIN BAKER, BONNIE LANGFORD AND RUTH MADELEY
BBC
DOCTOR WHO
THE SIXTH DOCTOR ADVENTURES
PURITY UNDREAMED
FEATURING IMOGEN STUBBS AND CHERYLEE HOUSTON

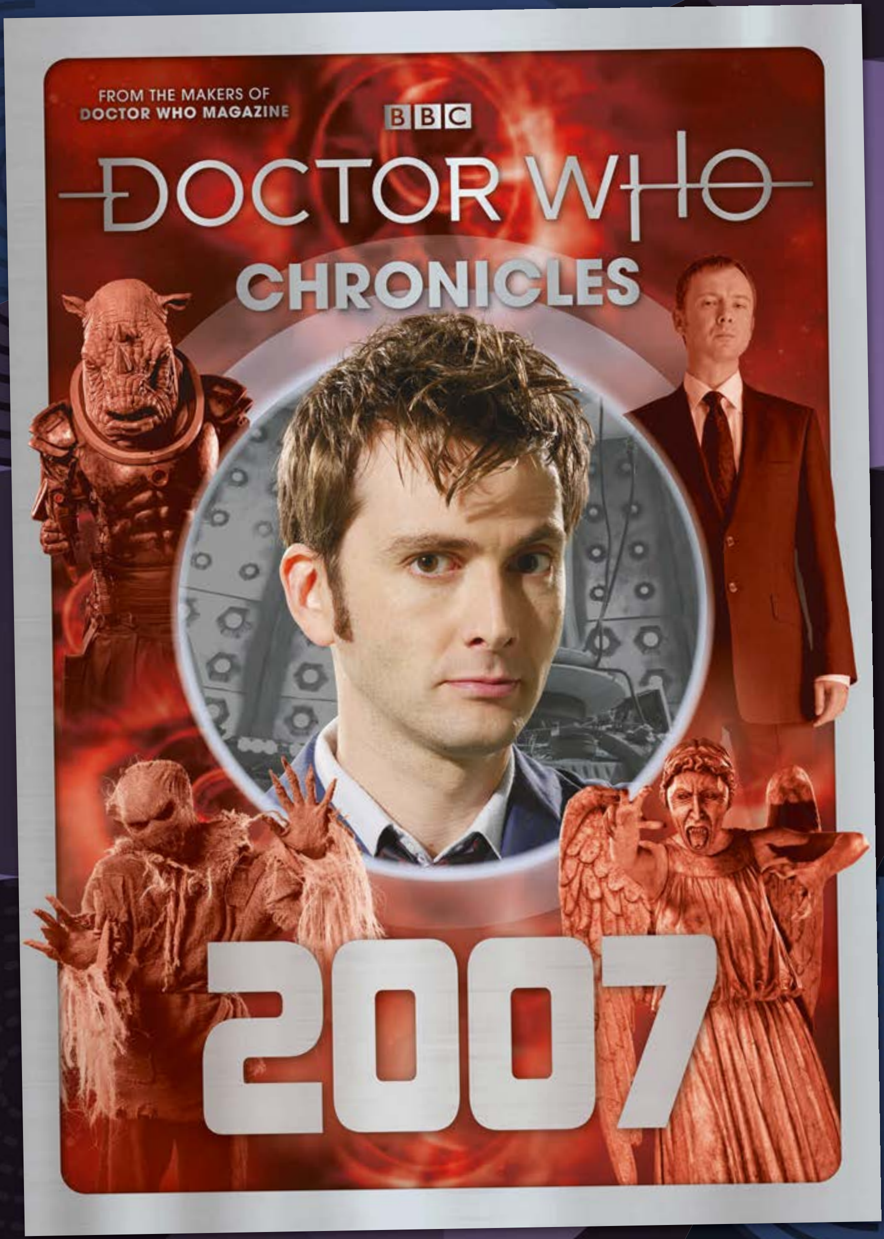
Animation fans may notice certain similarities between Paul Magrs' *The Mindless Ones* – the first in this trio of stories – and *Rick & Morty*'s 2017 *Rest and Ricklaxation* episode. It's both innovative and intriguing to have the Doctor challenged on the basis of his own negative attributes, and Paul Herzberg's Mr Betterment makes for a classic mad scientist. Overall, though, the vibe is rather closer to CBBC's *The Sarah Jane Adventures* – light on peril and neatly resolved.

When Imogen Stubbs' forthright Patricia McBride returns in Jonathan Morris' *Reverse Engineering*, it creates a lovely 'serial' atmosphere and the impression that we're really on one big adventure, rather than three smaller ones. In a case of unfortunate scheduling, however, the plot follows a very similar course to the previous escapade, although the addition of some wild proto-humans and an alien corpse slowly reassembling itself does add a splash of lurid colour.

The best is yet to come, however. In Robert Valentine's *Chronomancer*, the big bad is finally revealed. If anyone could turn a small student kitchen into the staging ground for a dramatic showdown it's Colin Baker, and his emphatic, Doctor-defining monologue about the madness of intolerance stands out starkly in a career already littered with epic speeches. Magnificent!

Right: Colin Baker as the Doctor in *The Twin Dilemma* (1984).

Explore the landmark years of *Doctor Who*'s history...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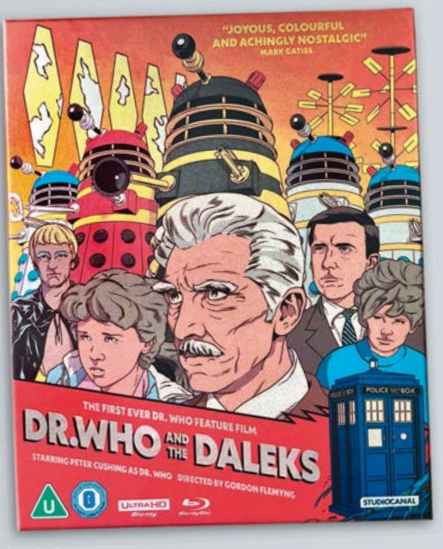
Daleks' Invasion Earth 2150 A.D.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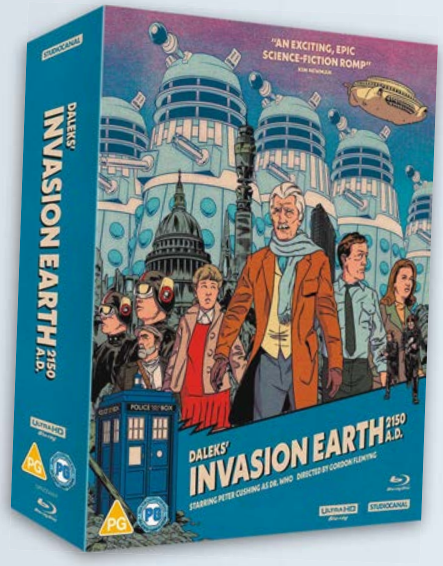

"AN EXCITING, EPIC SCIENCE-FICTION ROMP"
DALEKS' INVASION EARTH 2150 A.D.
STUDIOCANAL

Where vintage *Doctor Who* on home video is concerned, long-term fans have not only been there, done that and got the T-shirt, but said shirt has also been through the wash many times, always coming out cleaner and brighter than before.

The extracurricular cinematic adventures of that "brilliant science professor" Dr. Who (sic) have followed a similar trajectory since they appeared on Super 8mm film in 1977. Subsequent releases graduated to VHS and Betamax (1982), DVD (2001) and Blu-ray (2013). Now the films have arrived in Ultra High Definition, could this latest bite at the cherry be the final word for this classic double-bill?

The USP of these films was to allow audiences to experience the excitement of the Daleks in COLOUR! and on THE BIG SCREEN! With the advent of UHD Blu-ray, the latest physical disc format, both movies are now faithfully reproduced at 4K resolution for the first time. Bolstered by a wider colour range and the significantly greater depth of contrast enabled by HDR (High Dynamic Range) technology, the results are simply stunning.

In *Dr. Who and the Daleks*, the brilliantly realised jungle scenes on Skaro now appear astonishingly rich in their unearthly vividness, and the pastel pink of the Dalek city has never looked more radiant. In contrast, the outdoor scenery of occupied England in *Daleks' Invasion Earth 2150 A.D.* carries an appropriately bleak, muted tone. Nevertheless, colours still 'pop' where required, whether for leafy scenery or exploding fireballs. The sequel also benefits from more picture area being made visible on the right-hand side, thanks to scanning of the original 35mm Techniscope camera negatives.

The *Restoring Dr. Who in 4K* featurette outlines the complicated work involved in transferring and digitally enhancing the original material, predominantly relying on its interviewees to describe the challenges involved rather than using unrestored clips for context and comparison.

Audio restoration is handled by Mark Ayres, happily ironing out any previous issues while ensuring the soundtracks are crisp and clean in the year 2022 A.D. The end result is a hugely compelling improvement, even when enjoyed on standard HD Blu-ray. It's difficult to imagine these delightful films ever looking and sounding any better.

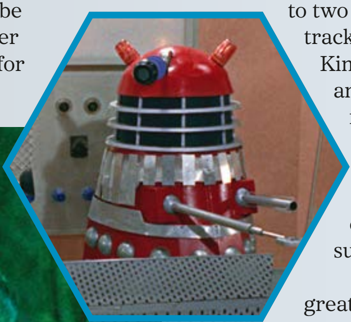
Those with deeper pockets and wider shelves may opt for the lavish collectors' editions over the slimline steelbooks, though both options are emblazoned with gorgeous and eye-catching comic-book artwork by Johnny Dombrowski. Disc contents are identical, but the deluxe sets provide added value with art cards, posters, collectable coins, and two mini-books pleasingly rich in analysis and pictorial ephemera.

Bonus features ported over from previous releases include the 1995 *Dalekmania* documentary, featuring Michael Wisher in perhaps his creepiest role, as a cinema commissionaire. In addition, we're treated to two entertaining commentary tracks recorded in 2019 with Kim Newman, Mark Gatiss and Robert Shearman. The freewheeling conversation never lets up as the highly knowledgeable trio take delight in feeding off each other's affection for the subject matter.

Similarly conveying the greater esteem in which these films are now held is *The Dalek Legacy*, a brisk but engaging two-part appraisal of the films from the perspective of industry professionals. Among the pleasing line-up of exalted contributors are 21st-century Dalek voice actor Nicholas Briggs and **DWM** writer Emily Cook, who casts a fresh eye on the productions. Initially in shock ("That's not *Doctor Who*!"), Cook quickly warms to the films' timeless charms. And quite right, too.

All in all, most exciting.

PIP MADELEY

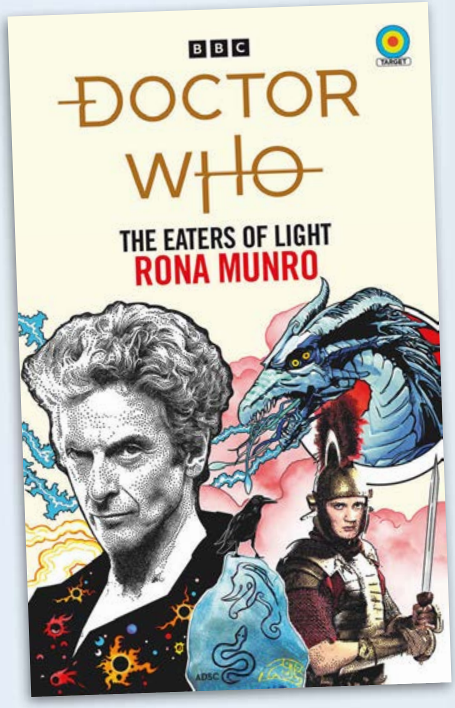


Above: The collectors' edition box sets of the Dalek films, with cover at by Johnny Dombrowski.

Right: Dr Who (Peter Cushing) and his granddaughter Susan (Roberta Tovey) explore the petrified forest in *Dr. Who and the Daleks* (1965).

Right inset: Inside the flying saucer in *Daleks' Invasion Earth 2150 A.D.* (1966).

The Eaters of Light



Book

Written by Rona Munro
Featuring The Twelfth Doctor, Bill and Nardole
BBC Books £7.99

Adapted by Rona Munro from her script for Peter Capaldi's final series of adventures, *The Eaters of Light* sees the Twelfth Doctor, Bill and Nardole landing in second-century Scotland to investigate the mysterious disappearance of Rome's Ninth Legion. What they discover is a Pictish community devastated by the arrival of the Roman horde – and no longer able to fulfil their ancient responsibility to prevent the terrible Light Eaters swarming through from another dimension to swallow the sun, the stars, and eventually all the light in the universe.

In one respect, this is an accurate translation from screen to novel. There's one major excision, as the 'arc' scenes involving Missy are glossed over with a less specific reference to the Doctor being involved in "another quite large, can we save all of space and time? event as we speak." This makes sense: it would be odd to include them in a book that needs to stand on its own, and they're not integral to the main story. Munro also excludes the TV pre-credits sequence, set in the present day, instead opening the novel with an evocative paean to the sun, setting the tone for a story of pagan times that pulls on themes of ancient folklore and the power of the landscape.

Elsewhere, she keeps the TV episode's broad structure and key scenes but, like the best Target novelists, adds colour and detail.

The book is in three parts, the first setting up the story, separating the Doctor and Bill, and introducing the major characters – including Kar, the young woman who stands as the Picts' gatekeeper against the Eaters of Light, and the young Roman soldier Lucius and his surviving legionaries.

The middle section adds the most, flipping backwards to tell Kar and Lucius' stories as they converge in this remote corner of Pictland. There are hints, perhaps, of *Game of Thrones*, with chapters dedicated to one or other character as they travel towards their fateful meeting. Lucius leaves his life as a carter to join the Ninth Legion, travelling from Rome to the Wall, and then beyond, to "the furthest edge of the world." On the way, he falls in love with another legionary, Sextus, bringing sharper focus to an aspect only briefly present in the TV version.

Lucius' life of toil and discipline is contrasted with Kar's idyllic childhood, as she and her siblings run free through the Pictish landscape. Her only real care is the gate her community has guarded through the generations – and her own destiny as the next gatekeeper. This section concludes with a sequence too ambitious for a *Doctor Who* budget, as the invading Roman legion meets the Pictish tribes in a great, bloody battle – only for all to be overshadowed by the horrifying escape of the Light Eater.

> Kar's only real care is the gate her community has guarded through the generations.

The last section hews more closely to the script, but undoubtedly gains from the greater insight and characterisation Munro builds in the midsection. The result is a Target novelisation that I'm almost sorry to see go out under the *Doctor Who* banner, because it could sit comfortably alongside the great young adult fantasies of writers like Susan Cooper or Alan Garner. But I suppose this would deny us the pleasure of Munro's depictions of the TARDIS travellers. The Twelfth Doctor is as furious as a bottled wasp, Nardole ingratiates himself with any group he finds himself in, and Bill is as determined as the Doctor to prove her point ("even her back was angry").

With its greater depth, this is a novelisation that's arguably more satisfying than the television episode that inspired it.

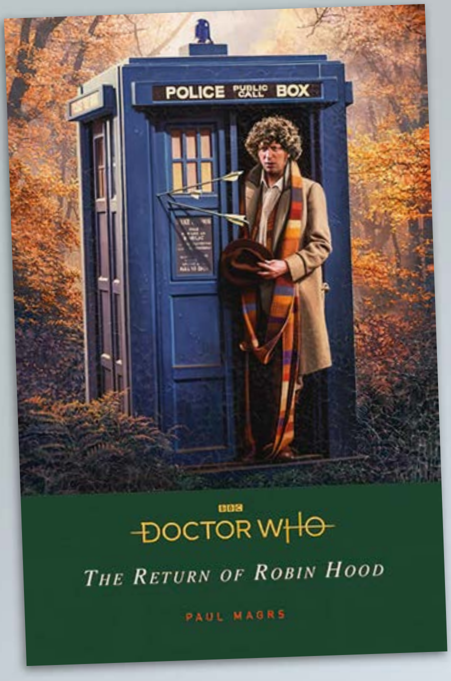
MATT MICHAEL

Top: The Doctor (Peter Capaldi), Picts and Romans join forces to battle a beast from another dimension in *The Eaters of Light* (2017).

Above inset: Brian Vernel as Lucius.

Left: Rebecca Benson as Kar.

The Return of Robin Hood



Book

Written by Paul Magrs
Featuring The Fourth Doctor, Sarah Jane Smith and Harry Sullivan
BBC Books £7.99

The Twelfth Doctor could have been forgiven for raising one of his famously fearsome eyebrows when he encountered Robin Hood in *Robot of Sherwood* (2014). Robin Hood is fictional, after all – or so he thought. Viewers were asked, therefore, to consider which of the two of them was the most preposterously contrived hero, and the least likely to be 'real'. This rematch, which allies an older Robin with the Fourth Doctor, pursues the same theme with subtlety. "I'm Doctor Who," says the Doctor at one point, as if he's competing for iconic status in his own novel.

Of course, there have been endless retellings of the Robin Hood story, going back hundreds of years. Even if you're not completely in thrall to his legend, you could be forgiven for thinking it thin gruel; repeated variations on sword fights that culminate in Robin saving Maid Marian from the clutches of the despicable Sheriff of Nottingham. Given all that has already been explored on telly, is Robin's return warranted?

On that score, *The Return of Robin Hood* succeeds in two key respects. Firstly, the Doctor's companion Harry Sullivan is delighted to find himself in the midst of stories he read as a boy – and wastes no time shrugging on the Lincoln Green, saving a damsel in distress and teaching his newfound friends the theme tune to the 1950s TV series *The Adventures of Robin Hood*. Secondly, it's a slightly jaded, more reflective, Robin whom we meet. This story has been told so many times and in so many ways, and we see how that repetition has affected the daily life of the seemingly indefatigable adventurer. By contrast, the Merrie Men, Guy of Gisborne and the Sheriff himself (a successor to the Ben Miller incarnation seen in *Doctor Who*) provide comic relief – whether it's in Allan-a-Dale's relentless balladeering, Guy's gutless antics or the Sheriff's obsession with French furniture.

But primarily this is a *Doctor Who* story. The Fourth Doctor is both brooding and batty – he stops in the middle of a rescue to teach the bad-tempered but ultimately kind-hearted cook Grizelda how to prepare *coq au vin*. His dialogue is peppered with phrases familiar from his televised adventures, not least of which is "Well, you *aren't* actually Sarah Jane" – a paraphrase from *The Android Invasion* (1975). Sarah herself is note-perfect, doing one of the many things she does brilliantly; in this case, being possessed.

The crossover with another fictional enterprise works particularly well here, as it draws King John and Richard the Lionheart into the plot. The latter is explicitly the King Richard met by the First Doctor in *The Crusade* (1965), in which he was played by Julian Glover. And while it's not directly referenced, we're surely meant to imagine King John as he was impersonated (literally!) in the Fifth Doctor story *The King's Demons* (1983). But making the witchy villain at the story's heart a Carrionite – as seen previously in *The Shakespeare Code* (2007) – is arguably extending *Doctor Who* mythology a little too far. There's nothing wrong with it as such, but the malevolent Mother Maudlin possesses her own well-drawn characteristics, so one might therefore think that author Paul Magrs would have wanted to keep her as his own creation.

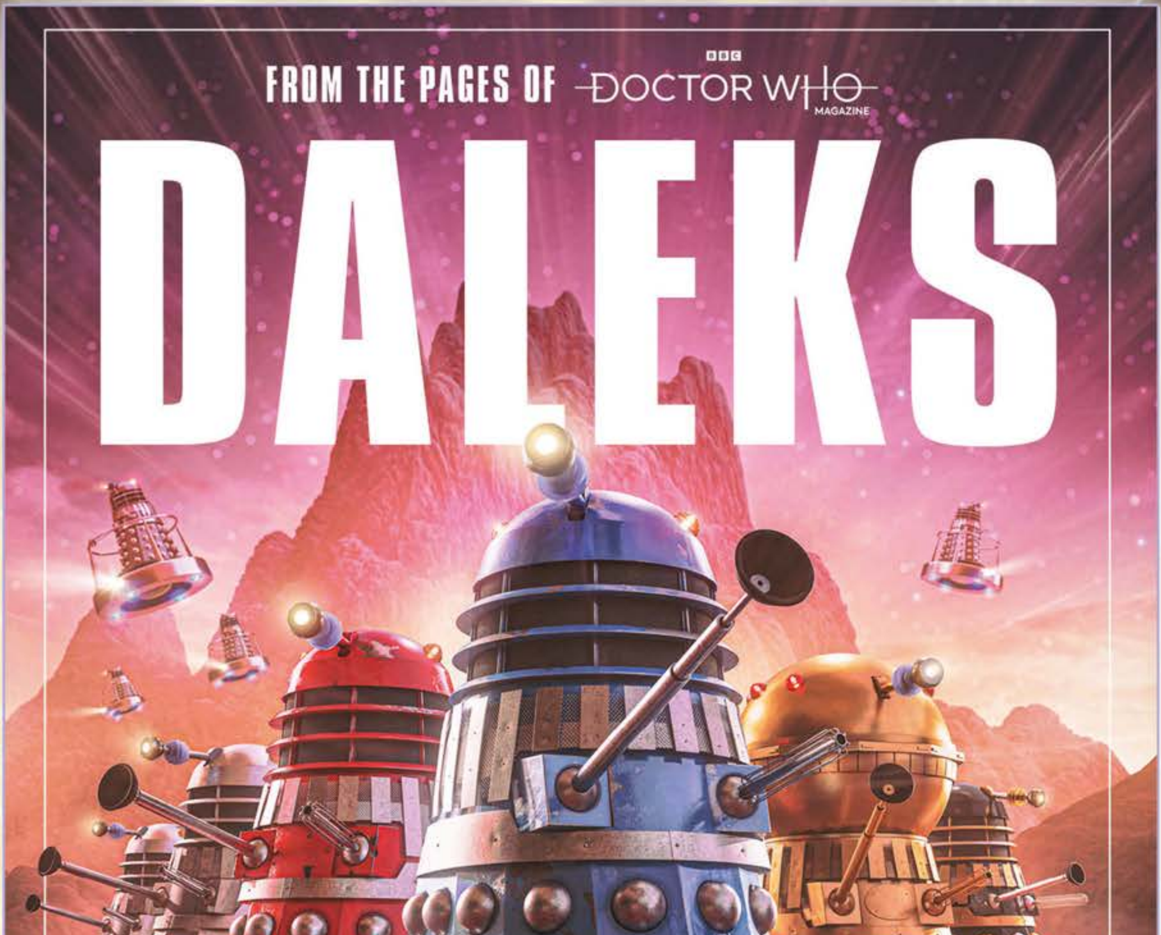
> The Doctor's dialogue is peppered with phrases familiar from his TV adventures.

The Return of Robin Hood crams a lot in. In addition to the colourful cast and their swashbuckling endeavours, it's full of thrilling extra details thrown in as mere diversions. Peppered with cheeky in-jokes, it channels the spirit of adventure at the heart of both *Doctor Who* and Robin Hood. **MICHAEL SMITH**

Top right: Robin Hood (Tom Riley) and the Doctor (Peter Capaldi) in *Robot of Sherwood* (2014).

Above right inset: King Richard I, aka 'the Lionheart' (Julian Glover), in *The Crusade* (1965); the Carrionites in *The Shakespeare Code* (2007).

Right: The Doctor (Tom Baker) and Sarah Jane Smith (Elisabeth Sladen) – or is it her double? – in *The Android Invasion* (1975).



FROM THE PAGES OF DOCTOR WHO MAGAZINE

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Competitions

Your chance to bag the latest *Who* goodies!

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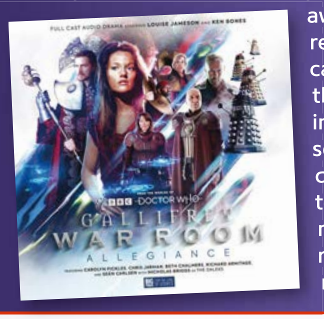
The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

GALLIFREY: WAR ROOM – ALLEGIANCE
CD BOX SET

Big Finish has launched *Gallifrey: War Room*, a new series of full-cast audio adventures set on the Doctor's home planet. The first release, *Allegiance*, contains four stories starring Louise Jameson as Leela.

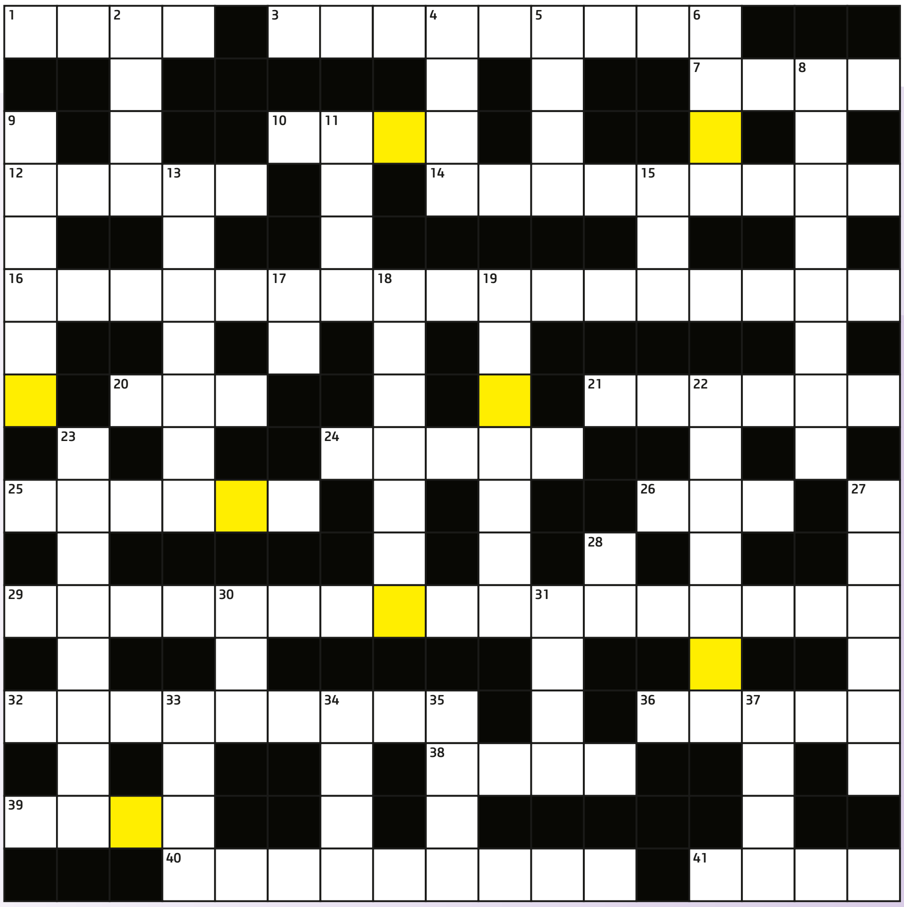
Gallifrey is at war. At the heart of the Capitol, the War Room co-ordinates the fight against the Daleks. Leela has been forced into service alongside the General and his soldiers, taking orders from Cardinals Rasmus and Ollistra. But this being Gallifrey, politics are never forgotten. Some serve Rassilon, some serve themselves, and some have their own cause. The Time War will test them all...

Gallifrey: War Room – Allegiance is available now from *bigfinish.com*, priced £24.99 (CD plus digital) or £19.99 (digital only). We have **FIVE** CD copies to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of a recurring monster.


FULL CAST AUDIO DRAMA STARRING LOUISE JAMESON AND SEAN BONES
BBC DOCTOR WHO
GALLIFREY
WAR ROOM
ALLEGIANCE

Do you know your Mrs Wiggs from your Professor Wagg?

DWM CROSSWORD



ACROSS

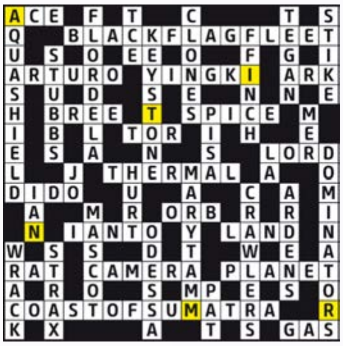
- **1** Character being played by Yasmin Finney in next year's *Doctor Who* (4)
- **3** (and 13 Down) Creatures trapped in the Devil's Cairn (3,6,2,5)
- **7** One of the warriors of death (4)
- **10** Young friend of Sarah Jane Smith featuring in new series of audio dramas (4)
- **12** He helped the Doctor in his quest to find the Keys of Marinus (5)
- **14** Job the Doctor took at Coal Hill School (9)
- **16** Guest star in next year's *Doctor Who* (4,7,6)
- **20** *The __ of Steel* (3)
- **21** Old _____ – character from the first *Doctor Who* story (6)
- **24** What Helen A wanted her subjects to be (5)
- **25** Stubbs' colleague (6)
- **26** He met the Doctor at the Inferno club (3)
- **29** He made the Doctor invisible: The – (9,8)
- **32** Colony ship from Terradon: The – (9)
- **36** ____ *Parts* – Big Finish audio drama (5)
- **38** Organisation headed by the Brigadier (1,1,1,1)
- **39** Bin Liner, for example (4)
- **40** See 8 Down
- **41** Galaxy in which you'd find Vortis (4)

DOWN

- **2** *The Curse of the Black* ___ (4)
- **4** Sir Edward of Wessex's squire (4)
- **5** "A ___, Sarah Jane" – spoken by the Third Doctor before he regenerated (4)
- **6** One of the rebels on Xeros (4)
- **8** (and 40 Across) Sparked by Mount Vesuvius (3,5,2,7)
- **9** ____ – played the Doctor in Big Finish audio dramas (6)
- **11** One of the guerillas trying to assassinate Sir Reginald Styles (4)
- **13** See 3 Across
- **15** Drink that revived the Tenth Doctor (3)
- **17** Victim of what he called "killer graffiti" (2)
- **18** European country where Sorin said Soviet soldiers had encountered Haemovores (7)
- **19** Surname of companion Dodo (7)
- **22** *The Unicorn and* __ ___ (3,4)
- **23** Salamar's home planet (8)
- **27** One of the group at the Meditation Centre attended by Mike Yates (6)
- **28** Production code of *The Space Pirates* (1,1)
- **30** Enemy of the Sixth Doctor (3)
- **31** The stones of blood (4)
- **33** Navigator on the mission to Dulkis (4)
- **34** Roman Emperor who met the Doctor (4)
- **35** One of the residents of Trap Street (4)
- **37** Male Kinda who could talk (4)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



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LAST ISSUE'S PRIZE WORD: MARTIN

DOCTOR WHO AND THE ANDROID INVASION AUDIOBOOK

A new reading of the 1978 Target book by Terrance Dicks, which was a novelisation of the 1975 TV story by Terry Nation. The audiobook is narrated by Geoffrey Beevers.

The Fourth Doctor and Sarah Jane Smith arrive safely back on Earth – or do they? Why does a soldier march straight over a cliff, and then reappear unharmed? Why are they attacked by sinister mechanics with built-in guns for hands? Why is a picturesque country village at first deserted, then filled with mindless zombies? And why are the Doctor and Sarah's best friends trying to kill them?

BBC
DOCTOR WHO
AND THE ANDROID INVASION
TERRANCE DICKS
READ BY GEOFFREY BEEVERS

Doctor Who and the Android Invasion is available now, RRP £20 (CD) and £9 (digital). Thanks to BBC Audio we've got **FIVE** CD copies to give away. Fancy trying to win one? Answer the following question correctly to be in with a chance:

In the TV version of *The Android Invasion*, who played astronaut Guy Crayford?
A Milton Johns **B** Milton Jones **C** Milton Keynes

THE ABOMINABLE SNOWMEN BLU-RAY STEELBOOK

DOCTOR WHO – THE ABOMINABLE SNOWMEN
POLICE BOX

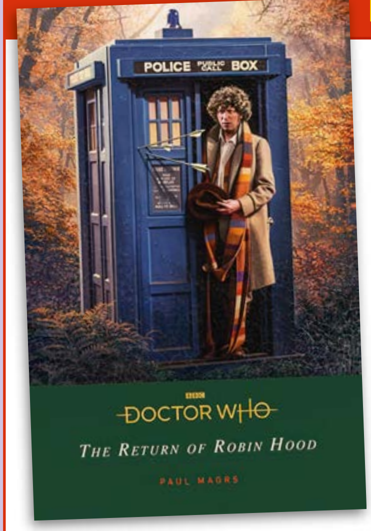
The long-awaited animated version of 1967's *The Abominable Snowmen* – a story mostly missing from the archives – will be released on 5 September. The six-part adventure stars Patrick Troughton as the Doctor, Frazer Hines as Jamie and Deborah Watling as Victoria, and can be watched both as an animation (in black and white or colour) and as a photo reconstruction.

Exclusive special features include a making-of documentary, audio commentaries, 8mm home-movie footage, an archive interview with writer Mervyn Haisman, a photo gallery and PDF ROM content (see page 74 for more details).

The Abominable Snowmen is available to order now as a DVD (£14.99), a Blu-ray (£19.99) or a limited-edition Blu-ray steelbook (£29.99). Thanks to BBC Studios we have **FIVE** copies of the steelbook to give away. If you'd like the chance to win one, answer this question correctly:

Who played Padmasambhava in *The Abominable Snowmen*?
A Wolfe Morris **B** Wolfie Smith **C** Wolf Hall

THE RETURN OF ROBIN HOOD NOVEL



The Return of Robin Hood is a brand-new adventure for the Fourth Doctor, Sarah Jane Smith and Harry Sullivan, written by Paul Magrs.

The Doctor lands among the greenwood to discover a not-so-merry outlaw. For the Doctor, this is his first visit to the so-called Prince of Thieves – but for Robin, it's been a long time coming. Maid Marion has left, and there's a new Sheriff in Nottingham, out to get the outlaws. Worse still, King John is about to call in assistance from the mysterious, shape-shifting Mother Maudlin – who has designs on the realm that are not of this Earth…

The Return of Robin Hood is available now from BBC Children's Books priced £7.99 (paperback) and £4.99 (ebook). Give us the right answer to this question and you could be one of **FIVE** readers who'll be getting a paperback copy.

In which TV story does the Doctor meet Robin Hood?
A *The Crusade* **B** *The Mind Robber* **C** *Robot of Sherwood*

TWO RIVERS AND A FIREWALL AUDIO DRAMA

This is the latest release in the *Diary of River Song* series – full-cast audio adventures starring Alex Kingston as the time-travelling archaeologist.

The box set contains four full-cast audio adventures in which River encounters royalty, killer robots and her own, occupied tomb… before being reunited in the digital afterlife with 'Proper Dave' (Harry Peacock). The stories are *The Two Rivers* by Tim Foley, *Beauty on the Inside* by Lizzie Hopley, *Black Friday* by Lauren Mooney & Stewart Pringle, and *Firewall* by Barnaby Kay.

FULL CAST AUDIO DRAMA STARRING ALEX KINGSTON
BBC DOCTOR WHO
The Diary of RIVER SONG
TWO RIVERS AND A FIREWALL
FEATURING MIMI M KHAYISA AND HARRY PEACOCK

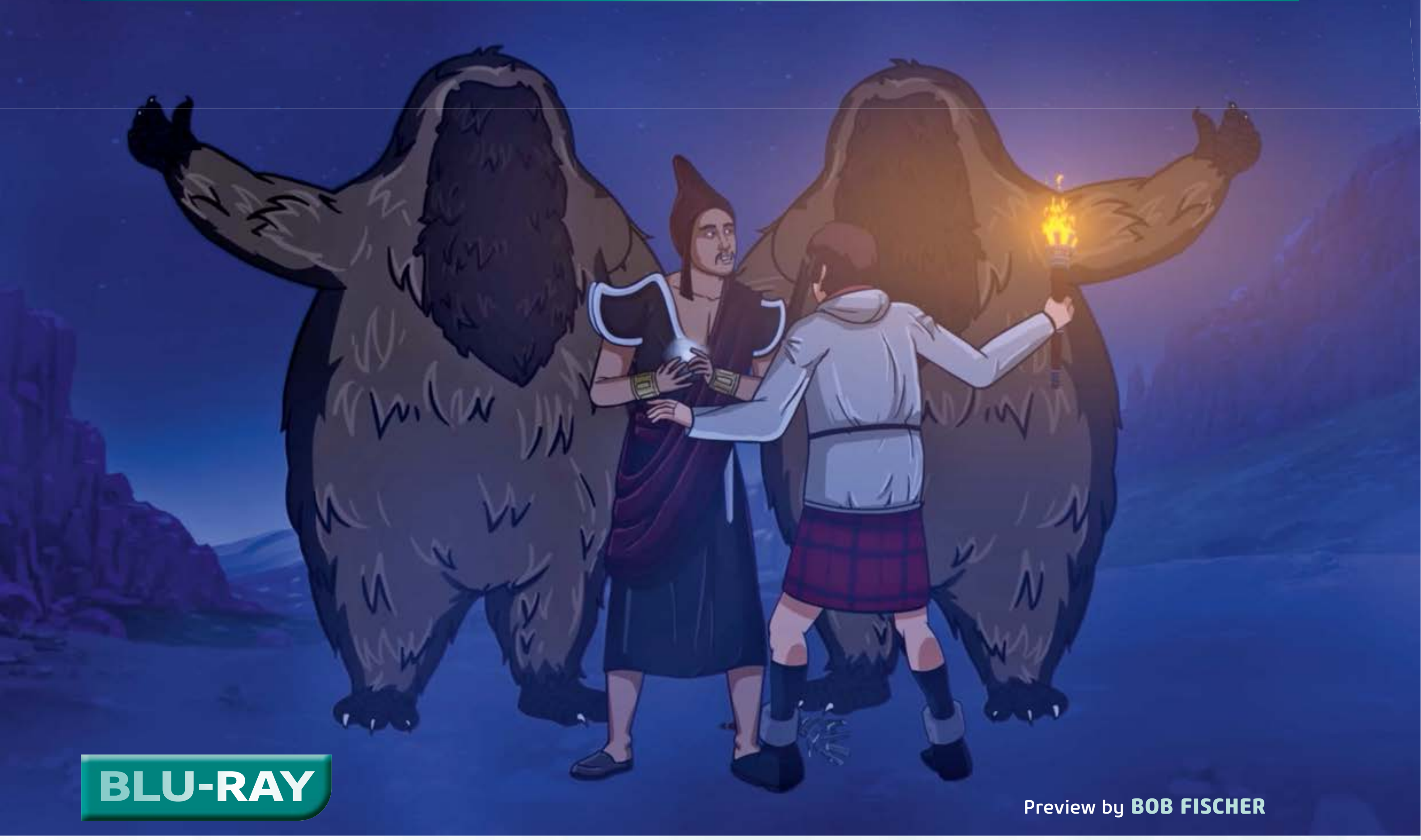
The Diary of River Song: Two Rivers and a Firewall is available from *bigfinish.com*, priced £24.99 (CD and digital) and £19.99 (digital only). Readers who correctly answer the question below will have a chance of winning one of **FIVE** CD box sets.

In which TV story did Harry Peacock appear as 'Proper Dave'?
A *Silence in the Library/Forest of the Dead*
B *The Doctor's Wife* **C** *The Wedding of River Song*

TERMS AND CONDITIONS The competitions open on Thursday 18 August 2022 and close at 23.59 on Wednesday 14 September 2022. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit *https://www.bbc.com/editorialguidelines/guidance/code-of-conduct*. Prizes will be sent to winners as soon as possible.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.



BLU-RAY

Preview by **BOB FISCHER**

The Abominable Snowmen

BBC Studios
RELEASED 5 September
RRP £29.99 (Blu-ray steelbook), £19.99 (Blu-ray), £14.99 (DVD)

STARRING
Dr Who **Patrick Troughton**
Jamie **Frazer Hines**
Victoria **Deborah Watling**

Written by **Mervyn Haisman**
and **Henry Lincoln**
Directed by **Gerald Blake**

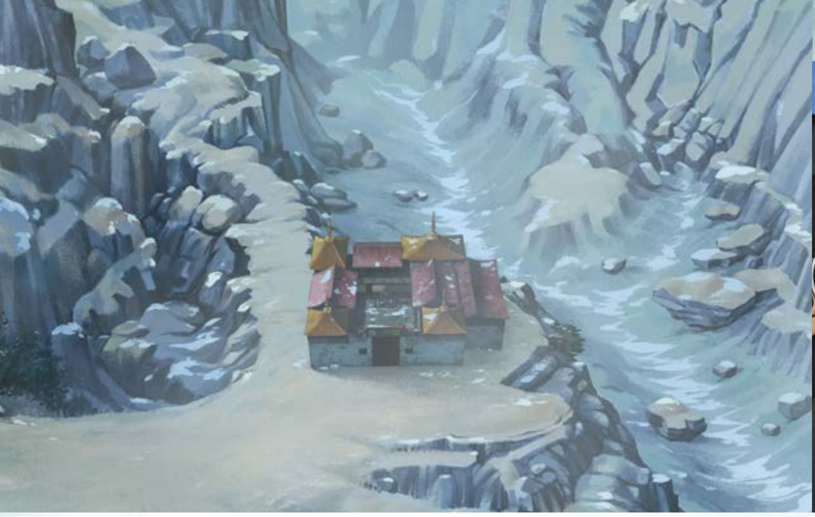
"At my sixth birthday party, my friend Elizabeth gave me a copy of the Target novelisation," remembers Mark B Oliver. "And, because of that book, I've had a lifelong obsession with Tibet. I eventually got to visit there in 2019, which was phenomenal. Just stepping off the plane and looking around was awesome. So *The Abominable Snowmen* will always have a place in my heart. To a kid growing up on a Hertfordshire council estate, it all seemed so exotic. So otherworldly... even though it was set on Earth!"

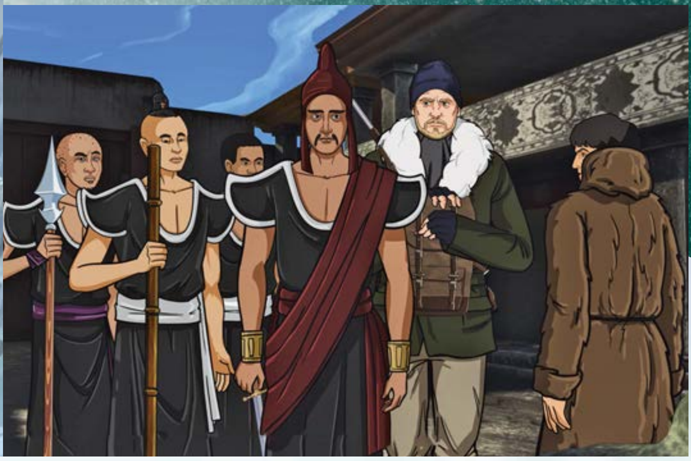
Mark is executive producer and script supervisor of the new animated version of this classic 1967 story. Over the course of six episodes, the Second Doctor (Patrick Troughton) and his companions Jamie (Frazer Hines) and Victoria (Deborah Watling) find themselves in a remote Himalayan monastery, menaced by robotic Yeti under the control of the sinister Great Intelligence. With location filming spread over six autumnal days in the mountains of Snowdonia, it was one of the show's most ambitious productions of the 1960s, but only Episode Two now exists in the BBC's archive. The story has been recreated for DVD and Blu-ray by Big Finish Creative, though it presented the team with a dilemma. Should the new animation emulate the original Welsh locations, or should it attempt to look more authentically Tibetan?

"We did have those conversations," admits Mark. "And the answer is... kind of a combination. When I went to Tibet, the sky was astonishing. I took lots of photos and visited lots of monasteries... and Gary was especially keen for the monks and lamas in the animation to be wearing appropriate colours. But of all the stories Big Finish Creative have done, this will hopefully be the one that's truest to the original."

Above: Warrior monk Khrisong and TARDIS traveller Jamie are menaced by a pair of Yeti in the new animated version of 1967's *The Abominable Snowmen*.

Right inset: Executive producer Mark B Oliver (with his dog, Cally).





'Gary' being Mark's fellow executive producer Gary Russell – also the director and co-producer of the new animation. "Mark brought back all these photos, and I was expecting Tibet to be covered in snow," he says. "But there was no snow anywhere. It actually *does* look like North Wales. Green and beautiful. So it isn't snowing, but we made things look very murky and muddy. And then, when the Great Intelligence is defeated, it starts to snow... so it's like nature has returned."

> "I was very keen to make everyone look as they would have done in a Tibetan monastery in the 1930s." GARY RUSSELL

Gary was also eager for the animation to reflect the diverse nature of an authentic Himalayan monastery. "That was the first decision I made," he says. "So we've got Chinese, Malaysian, Indian, Korean and Tibetan characters. I wanted the whole of Asia in there, and was very keen to make everyone look as they would have done in a Tibetan monastery of the 1930s." And the colours of the lamas' robes? Gary smiles. "Actually, I took my lead on those costumes from what Cho-Je wears in *Planet of the Spiders* [1974]."

As with earlier reconstructions of 1965's *Galaxy 4* and 1968's *Fury from the Deep*, the animation has been provided by the India-based outfit Digitoonz. Both Mark and Gary are keen to sing the company's praises.

"One of the wonderful things Digitoonz prepared was a full 3D model of the monastery," says Mark. "It was absolutely fantastic, and really helped us across the six episodes. You don't want, in one scene, Victoria to be taking 20 minutes to get from one side of it to another... and then her doing it in five seconds in the next episode."

"They really got into it," adds Gary. "And it was useful the company being based in India, because they knew Tibetan culture quite well. There are a couple of pillars with Chinese characters on them, and I was worried about what it might spell. But they said, 'No, it's actually a legitimate Buddhist prayer.' Which we might not have got if we'd been working with someone from Scunthorpe..."

Meanwhile, filmmaker Chris Chapman's new documentary, *Troughton in Tibet,* covers the making of the original story. "People think the 1960s adventures will be tough to make a film about," explains Chris. "But we have eight new interviews with cast and crew. We spoke with make-up artist Sylvia James and camera assistant John Walker. And Bernard Doe... who was essentially a runner in the studio, but often you find runners have the best gossip.

"And we realised there was only one Yeti actor surviving from this story: John Hogan, who has never been interviewed about *Doctor Who* before. We tracked him down, living in Brixton, and he had some lovely memories. We also spoke to Raymond Llewellyn, who played Sapan... Ray is 93 now and his memory is sharp as a tack. And we spoke to Deborah Watling's brother Giles, who's now an MP. Debbie wangled it for her dad, Jack, to play Professor Travers in this story. So it was lovely to chat with Giles, who was just a boy when his sister and father were rehearsing lines in the family home."

Troughton in Tibet also includes a return to the story's original Snowdonia location. "We *had* to go back to the site," says Chris. "I think that mountain pass should be as famous as Aldbourne from *The Dæmons* [1971]. We partnered Frazer with [presenter] Toby Hadoke, and he was really excited to head back there. And the one thing Frazer didn't know was that we'd put the TARDIS in the same spot from 1967. We were able to hide it behind a little hill, so we kept it as a surprise for him... and it felt magical."

It's a touching moment, captured beautifully on film. "That was 100 per cent genuine, and a lovely thing to witness," confirms Toby. "Frazer is like a kid... he →

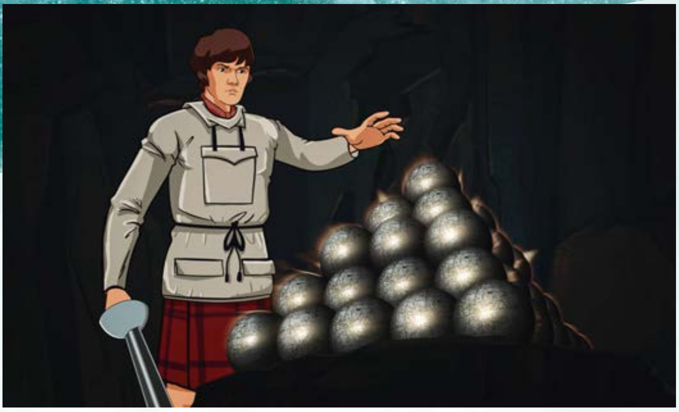
POLICE PUBLIC CALL BOX
CHRIS CHAPMAN

Top left: Looking over the Detsen monastery, amid the Himalayas.

Top right: The Detsen monks, and Professor Travers, confront the Doctor in the monastery courtyard.

Above inset: Deborah Watling (as Victoria) and Frazer Hines (as Jamie) on location in Snowdonia in 1967 for the filming of *The Abominable Snowmen*.

Right: Presenter Toby Hadoke and producer/director Chris Chapman take Frazer Hines and make-up artist Sylvia James back to the same location for the new making-of documentary, *Troughton in Tibet*.



→ scampers about and genuinely loves *Doctor Who*. And there's just something about seeing the *shape* of the TARDIS out on location. That stunning vista with this funny little silhouette on it... It was so thrilling."

Toby also moderates new commentaries on all six episodes of the story. His encylopaedic knowledge of British television history makes for some fascinating tangents, exploring the wider culture of the 1960s film and TV industry. Guests include original production assistant Judy Shears, cameraman Bernard Newnham and sound designer Brian Hodgson.

"I think it's an important job that we're doing via *Doctor Who*," explains Toby. "Getting testimonies from people who were there. So with Judy, it was a free-flowing conversation where we just talked about *her*. Which I think is all of interest. We can absolutely have a few minutes on – say – the time comedian Charlie Drake was knocked unconscious live on TV. It's related, it's funny and... well, where else is this stuff going to go?

"And it was great to bring in Bernard. He's a great convener of BBC bods and organiser of reunion lunches. He's always been a good talker, but we've never managed to get him on the Blu-ray range before. He's worked in the industry all his life, and he's great at talking about the BBC in context. I think people will really like him; he gives us a perspective we've never heard before."

For Gary Russell, this release is the culmination of his love for a story he watched on its original 1967 transmission. "I was brought up on *Doctor Who*," he says. "So I certainly remember *The Abominable Snowmen* very well, and [its 1968 sequel] *The Web of Fear*. Although, as a kid, I think my brain sometimes mixed those stories up. And I sometimes got *Doctor Who* confused with *The Adventures of William Tell*, which my older brother watched on ITV..."

Thankfully, there's no mix-up with the new animation: everything is in order for a loving recreation of one of *Doctor Who*'s most ambitious and atmospheric adventures. "I'm still hoping that, one day, the original episodes of *The Abominable Snowmen* will come back," concludes Mark B Oliver. "But in the meantime, I hope people will enjoy the animated story instead." **DWM**

Disc One

The Abominable Snowmen Episode Two

Restored version, with the following optional audio commentaries:

- Frazer Hines (Jamie) and film camera assistant John Walker, with Toby Hadoke.
- Deborah Watling (Victoria) with Gary Russell, from 2004.

The Abominable Snowmen

Animated reconstructions of all six episodes in black and white.

Audio commentaries

Moderated by Toby Hadoke and featuring:

- Episode One: Production assistant Judy Shears.
- Episodes Two and Six: Animation producer and director Gary Russell.
- Episode Three: Cameraman Bernard Newnham.
- Episode Four: Frazer Hines and John Walker.
- Episode Five: Special sound designer Brian Hodgson and make-up designer Sylvia James.

8mm home movie footage

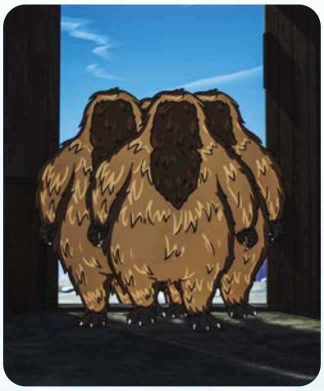
Location filming during September 1967, as captured by Frazer Hines, and also by director Gerald Blake.

The Abominable Snowmen Episode Four

Existing material featured in *Late Night Line-Up*, broadcast on 25 November 1967.

31 Who

Host Shyama Perera and former *Doctor Who* producer John Nathan-Turner interview co-writer Mervyn Haisman about the Yeti serials for the BSB programme *31 Who*, broadcast 23 September 1990.



Disc Two

The Abominable Snowmen

Animated reconstructions in colour, with the same optional audio commentary as Disc 1.

Disc Three

The Abominable Snowmen

Restored version of Episode Two, with reconstruction of the other episodes from off-screen telesnaps and soundtrack recordings. This has an optional narration by Frazer Hines, originally recorded for BBC Worldwide and released in July 2001.

Troughton in Tibet: Making *The Abominable Snowmen*

Frazer Hines and Toby Hadoke present new recollections from Sapan actor Ray Llewellyn and Yeti performer John Hogan; production team members Sylvia James, John Walker and Bernard Doe (floor assistant); location visitor Alison Pagent; and Giles Watling (brother of Deborah Watling and son of Travers actor Jack). Other contributors include Mervyn Haisman (recorded in 1990), Deborah Watling (recorded in 2011), Jack Watling (recorded in 1995), David Spenser (Thonmi; recorded in 1987) and production assistant Judy Shears (recorded in 2006).

Photo Gallery

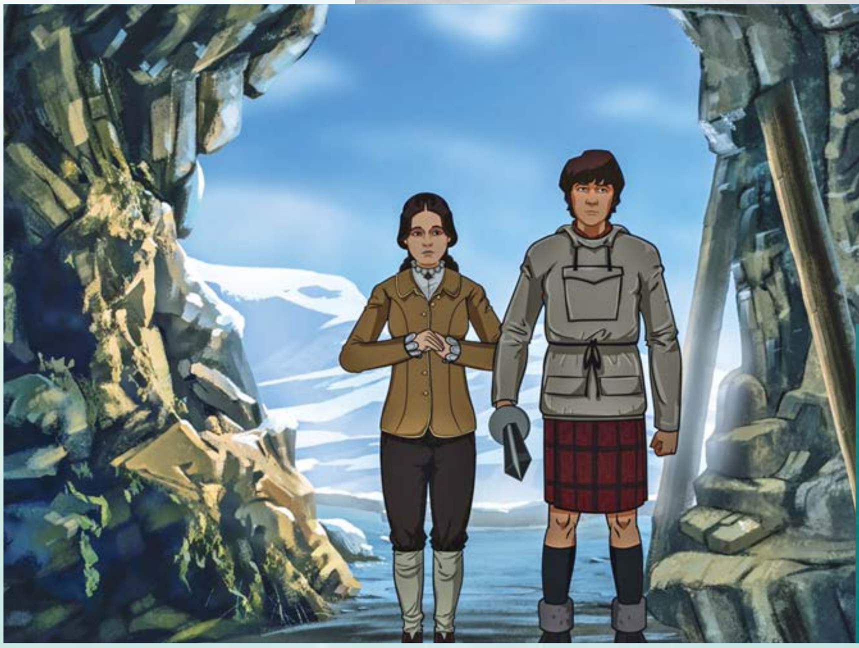
Images from the BBC Photo Library accompanied by sound effects and music for the serial by Brian Hodgson.

Teaser Trailer

The trailer for the animated version of the adventure, as released on 23 November 2021.

Scripts

A full set of camera scripts and *Radio Times* cuttings for *The Abominable Snowmen* in PDF format accessible via a computer DVD or Blu-Ray ROM drive.



Top: Jamie discovers a pyramid of spheres on the mountain.
Above: The Yeti invade the monastery.
Left: Victoria and Jamie cautiously enter a cave guarded by Yeti.

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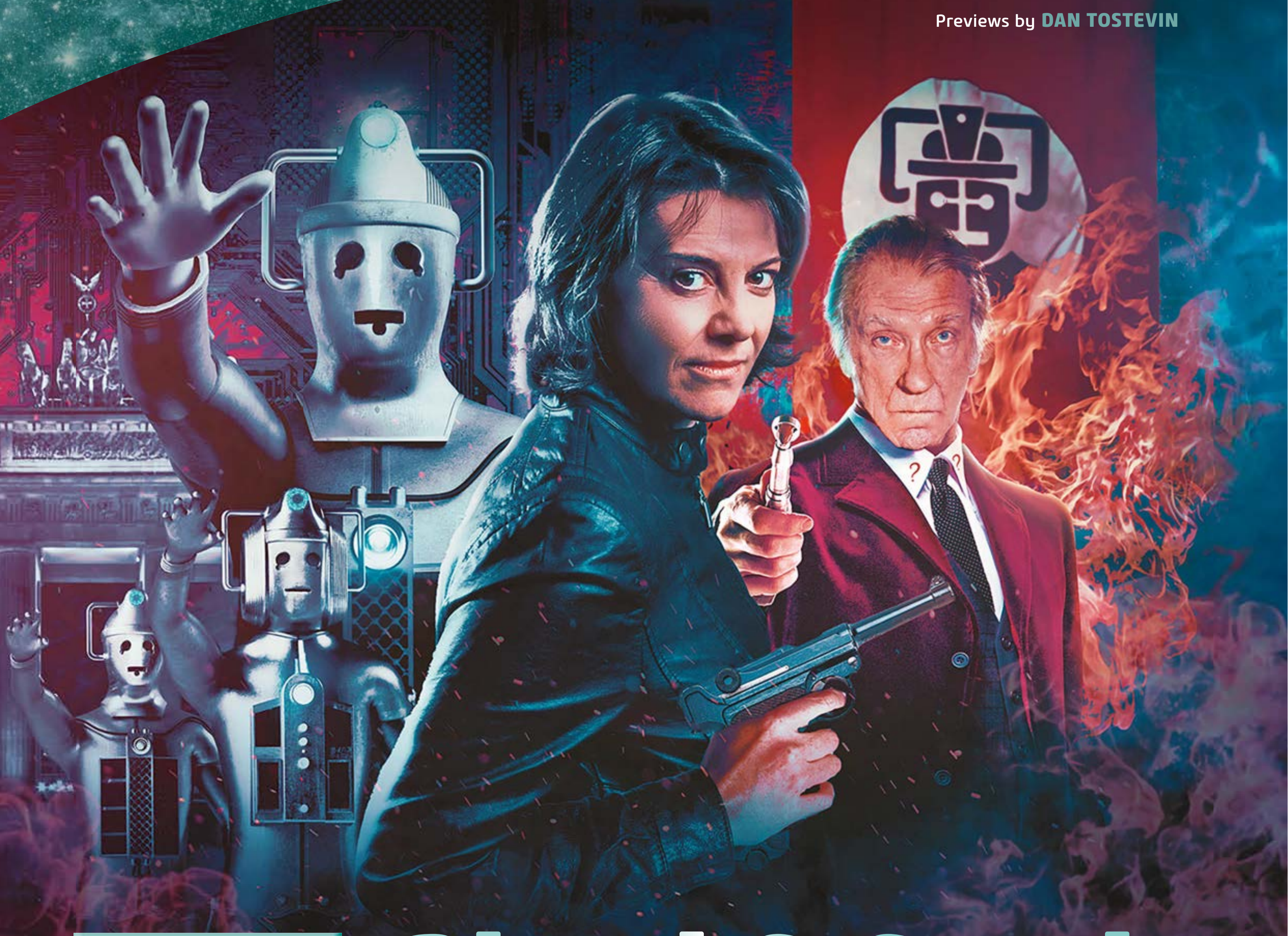
Previews by **DAN TOSTEVIN**



RELEASED September
BIG FINISH
RRP £24.99 (CD plus digital),
£19.99 (digital only)

Comprises:

Willkommen by **James Goss**
Wulf by **Aaron Lamont**
Übermensch by **Rochana Patel**
Auf Wiedersehen by **Victoria Saxton**

STARRING

Bernice Summerfield	**Lisa Bowerman**
The Doctor	**David Warner**
The Cybermen	**Nicholas Briggs**
The Compère	**Andrew Pepper**
Wulf	**Jack Forsyth-Noble**
The Director	**Aletta Lohmeyer**
Frieda/Hannah	**Vanessa Milchrahm**
Konrad	**Harry Myers**
Ingrid/Sylvie	**Issy van Randwyck**
Heike	**Leonie Schliesing**
Marius	**Jacob Dudman**
Farmer	**Travis Oliver**
Cart Driver	**Wolf Kahler**
Johannes/Villager	**David Menkin**
Lotte	**Natascha Slasten**
Herman	**Jeremias Amoore**

Blood & Steel

She was an archaeologist who once travelled with the Seventh Doctor. He was the Doctor from a parallel universe. When their shared audio adventures began in 2016, the relationship between Bernice Summerfield and the 'Unbound' Doctor quickly became a fan-favourite – due in no small part to the actors who played the roles, Lisa Bowerman and David Warner.

Sadly, David passed away in July, at the age of 80.

"The dynamic between the two characters is really special," says Victoria Saxton, who's written for them in *Blood & Steel*, the latest volume in *The New Adventures of Bernice Summerfield*. "Those two incredible actors worked together for so long, they brought so much to the characters and the scripts that we, the writers, will never dream of."

Victoria's episode is this box set's grand finale, and gives David some definitive Doctor moments. "Of course, when we listen to it now, this episode is going to be infused with the truth that David Warner is no longer with us," she says. "He's talking about time, and he's talking about how you can't change what's happened... I think that's going to add an extra layer of poignancy to the script and to this series."

Blood & Steel sees Benny and the Doctor facing the Cybermen in 1930s Germany, and Victoria is one of several new writers along for the ride. "This is my first time writing *Doctor Who*, and it's the most un-*Doctor Who* script ever," says Aaron Lamont, the writer of *Wulf*. "*Doctor Who* scripts can sometimes be plot first and character second, but this was really all about character dynamics. It's not even particularly sci-fi; there's one science-fiction element in it, and that warps everything

INTO THE WINE
NOT THE LABEL

around it. It's people reacting to something, as opposed to a plot taking place. There's something quite 'mood piece' about it."

All four episodes were initially outlined by producer James Goss. "*Wulf* was this beautiful little outline in the middle," Aaron recalls. "I just went, 'I want to do this one. That's where my heart lies.' There was something really gentle about it. I said to James, 'This isn't about what people are saying to each other; it's about what they're *not* saying to each other.'" The episode's rural setting also appealed. "I recognised the family interactions," says Aaron. "I recognised that [idea of] coming home and everything has changed, and how do you deal with that?"

Aaron grew up reading the *New Adventures* novels of the 1990s, in which Benny first appeared. "She's really special to me," he says. "In those dark teenage years, where nothing is particularly right, she was there with her diary. I was terrified thinking, 'Am I getting her right?' But as soon as I started writing her, there she was, wisecracking away."

Coming from a musical theatre background, Victoria's pick of the outlines was *Auf Wiedersehen*, an episode involving a Berlin cabaret club and its compère. "It's a fabulously psychological, creepy spin on *Cabaret*, in a way," she says. "I was glad to bring a bit of humour, and some of my musical theatre knowledge, into the Bernice world."

Victoria describes *Blood & Steel* as a "sophisticated, psychological series", over which Germany's Nazi future casts a shadow. "It was quite hard to write, in a way, because you have that weight of history," she says. "We, the audience, know what's coming. And the Doctor and Bernice know what's coming, but they can't do anything about it. It's a scary world."

That's why the aforementioned "bit of humour" was so important in Victoria's episode. "It's quite a *dark* humour, especially with the character of Sylvie," she elaborates. "But I think humour allows a certain release for the listeners and for the characters, because otherwise it can get a bit too much. When you return to the darkness, it actually has even more of an impact, because you've had a little bit of a breather.

"The club that the story is set in was a really special place, where all kinds of people were accepted," she adds. "It was a haven for people in Berlin. So for me, that's the light, and I'm always really interested in that knife-edge of humour and pain, laughter and grief. They're two sides of the same coin, in some ways. Life is funny and sad, all at the same moment."

As always, the heart of the series is its two leads. "What I love about [Benny] – and James Goss was a huge part of encouraging this and helping me get there – is that she's *real*, and has deep emotions," says Victoria.

"I cannot wait to hear what the late, great David Warner has done. He's the Doctor – you can't get away from that. I think it's going to be something really special. And what a privilege that we were able to be involved in this."

> "Those two incredible actors brought so much to the characters and the scripts that we, the writers, will never dream of."
> VICTORIA SAXTON

The Sound of Cybers

Steve Foxon has been providing music and sound design for *The New Adventures of Bernice Summerfield* since it began. "There's always been a light-hearted episode, there's always been light-hearted bits throughout," he says. "But this just didn't seem like that!

"Cybermen always influence the way I compose – it's always a bit darker and a bit more metallic," he continues. "But the whole thing is very dark from start to finish – darker than normal, I think, for a Benny story – so I based the music on that. It's still quite an electronic score, as I would normally do for one of the Benny box sets; I didn't try and make it sound 1930s. The second episode is set in this small village in the middle of nowhere, so I tried not to be *as* electronic, just to give that episode a more analogue flavour."

Blood & Steel's overall atmosphere, Steve says, is one of dread. "Not only have you got the oncoming storm of the War, you've got Cybermen trying to take advantage of that. I think it's going to be a heavy listen! Having said that, the way it's written, the way it's acted – I think it's one of the best."

Opposite page: Sean Longmore's cover art for *Blood & Steel*.

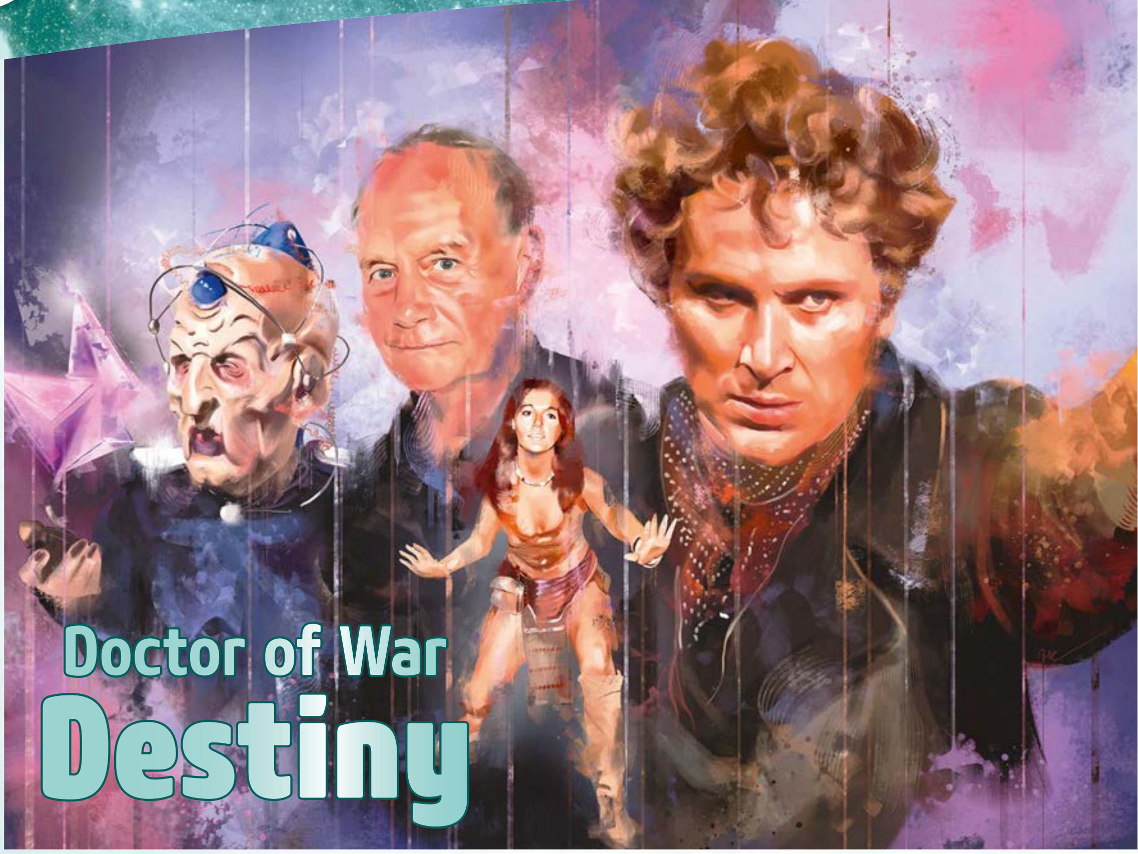
Opposite page inset: David Warner.

Above left: Leonie Schliesing, Jack Forsyth-Noble and Lisa Bowerman.

Above centre: Big Finish sound designer Steve Foxon.

Above right: The Cybermen in *The Invasion* (1968).

Right: David Warner, Lisa Bowerman, Natascha Slasten and Jeremias Amoore.



Doctor of War
Destiny

The *Doctor of War* series takes place in an alternative 'Unbound' timeline in which Colin Baker, better known as the Sixth Doctor, plays 'the Warrior', fighting in a new version of the Time War. Everything about it is designed to be different, and that starts with the scripts.

"It took me a while to get my head around writing differently for a voice that I knew really well," says Lizzie Hopley, one of the writers for this concluding volume. "With the first couple of drafts, John Dorney [the script editor] was saying, 'He's still sounding like the Doctor.' I had to take away some of the banter and the humour. Once you've gone, 'Okay, maybe he's not so funny – maybe he's a bit more acerbic, maybe he's more of a villain,' it actually gives you a lot more freedom. It's like changing train tracks – you're just slightly parallel to what you had."

Lizzie originally pitched her story for the Fourth Doctor and one of his companions, but it was deemed a better fit for *Doctor of War*. "It's something I've wanted to write for a while, [inspired by] a book called *Momo* by Michael Ende," she explains. "It was just a bit too mad! It belonged in a much more confusing world."

The Master was added to the story in the original companion's place. "I had to be very careful that the slightly more roguish 'Warrior' Doctor and the Master were still very discernible voices," Lizzie explains. "But it was good, because you kind of have two villains."

The differences also extend to post-production. As sound designer, Jack Townley has helped to set the series apart sonically. "It's more of a free-form jam," he says. "It's more psychedelic, it's more out-there. I've looked to more crazy sources of sounds to inspire the atmos and direct sound effects, and that's been heavily encouraged by the director, Barnaby Kay. My thing is using lots of animal sounds for atmoses and spaceships. I've always given Barney a reward when he spots the dolphin!

"So I've tried to go with the flow," he continues. "And whatever I find in my sound library, I'd use, whether that be old shipping containers or a donkey braying. In the second episode, there's a lot of pigs grunting which I've used, which I slowed down or sped up. I think it's all to play for, working on these."

"Jack loves movies, and so do I," says Barnaby himself, "so we're pinging movie clips backwards and forwards to each other [for inspiration], and finding these extraordinary sounds. We're building something very cinematic in the sound edit. I hope there's something a bit rougher about it."

"He'll just casually send me, like, *Star Trek II: The Wrath of Khan* [1982] and say, 'I want it to sound like this,'" says Jack, who says *Blade Runner* (1981) and *Star Wars* (1977) have also been influences. "But I think I treat it more like music than I do sound design. To me, this box set feels more like a Doors live album – more like a band jamming in all its glory – than it does a film. It's 'anything goes'. You're just going with the flow of the script. The scripts are so well-written – and Barney's directed the cast so well – that I can just layer whatever I feel underneath, and as ridiculous as it sounds, it will still fit the script. That's quite rare.

"You're not contained to a specific time or place," he adds. "It's not trying to reproduce a specific area of *Doctor Who* – we're trying to create something quite strange and new."

RELEASED September
BIG FINISH
RRP £19.99 (CD plus digital), £16.99 (digital only)

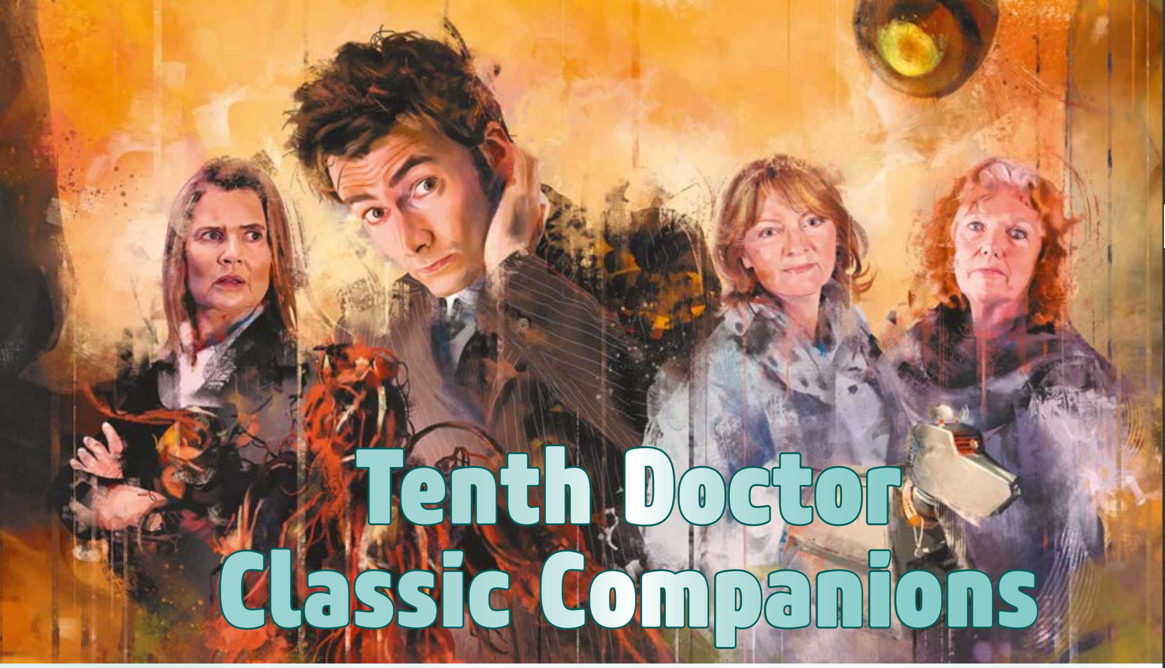
Comprises:
Who Am I? by **Nigel Fairs**
Time Killers by **Lizzie Hopley**
The Key to Key to Time by **Tim Foley**

STARRING
The Doctor/The Warrior **Colin Baker**
The Master **Geoffrey Beevers**
Leela **Louise Jameson**
Jabel/Sole **Philip Hurd-Wood**
Gentek/Captain **Jason Forbes**
Xoanon 2/Parama **Deeivya Meir**
Andor/Mannig **Alisdair Simpson**
Horol/Coraine/Young Otia **Lara Lemon**
Otia/Guide **Nichola McAuliffe**
Riffort **Akshay Khanna**
Davros **Terry Molloy**
The Guardian **Anna Savva**
President **Justin Salinger**
Castellan **Remmie Milner**
The Daleks **Nicholas Briggs**
Sarah **Sadie Miller**
Harry **Christopher Naylor**

> "It took me a while to get my head around writing differently for a voice that I knew really well." LIZZIE HOPLEY

Top: Claudia Gironi's cover art for *Destiny*.

Right: Geoffrey Beevers.



Tenth Doctor Classic Companions

It's time for the Tenth Doctor to check in on some old friends...

"It's always fascinating to see how a companion responds to a new incarnation of the Doctor, because they're all different," says director Helen Goldwyn. "It's like meeting up with an ex-partner and seeing if the spark is still there. And I suppose we're all rather voyeuristic about that. All of those relationships are founded in affection, and we want to see the reigniting of that affection."

"This is a much later Doctor than these companions ever knew, and they're much further on in their own lives," adds script editor Matt Fitton. "So it's that interesting dynamic, from both sides, of meeting people who you haven't seen since your youth. They've all lived a lot of life in between, and we get to see how that's changed them."

John Dorney brings back Leela in *Splinters*, Lizzie Hopley revisits Nyssa in *The Stuntman*, and Roy Gill's *Quantum of Axos* shines the spotlight on Ace; while K9 appears in all three episodes. "Apart from Ace, they're not where you'd expect to find them," says Matt. "We have Leela turning up as a protector of a strange English village which has been threatened by this folklore-ish monster – John Dorney was thinking in terms of the magical realism of Neil Gaiman. And then Lizzie wanted to give John Leeson more to do with the role of K9, so we've got a virtual world: the Doctor seems to be on a movie set with a stuntman, but that isn't quite the reality that Nyssa is in."

"I wanted to give K9 agency," says Lizzie. "He's driving the story. With robots, I always feel that they're 'trapped' in their unit. Even though K9 can do incredible things, I always think, 'He's such a brave warrior, trapped in a box.' What if that character was set free? For me, it was quite an emotional story."

Ace, meanwhile, runs A Charitable Earth, and would rather be known as Dorothy. "She's the head of this charity and she has a very focused approach to her work, and this adult persona," says Helen. "But of course, being around the Doctor reignites the youthful memories, and the youthful traits in her personality. It's about accepting that she can be all these different things, but with him she'll always be Ace."

"All of them are facing a challenge," adds Matt. "The Doctor has come to help them. And in a way, they're on a more equal footing than the traditional Doctor-and-companion relationship."

However much has changed, the companions' values remain the same. "I think those are the places where they reconnect," says Helen. "The same things matter to them, and that's what generally makes people good companions for the Doctor: that they believe in truth and justice and fairness. You can be very different characters and have very different goals in life, but as long as you have the same values – and you share a sense of humour, and have a shorthand communication – that relationship will be consistent."

Remote recording took place in July 2020, during the first wave of the pandemic. "I think David Tennant was genuinely excited and humbled by it," says Helen. "At the end, his excitement about getting to play the Doctor opposite these classic companions was very sincere. So there was something really magical about the meeting of these actors, as well as their characters. It's just a shame we weren't face-to-face – it would have been particularly wonderful to see them all together and get a great photo! But hopefully we'll manage that one day..." **DWM**

RELEASED September
BIG FINISH
RRP £24.99 (CD plus digital), £19.99 (digital only)

Comprises:
Splinters by **John Dorney**
The Stuntman by **Lizzie Hopley**
Quantum of Axos by **Roy Gill**

STARRING
The Doctor **David Tennant**
Leela **Louise Jameson**
Nyssa **Sarah Sutton**
Ace **Sophie Aldred**
K9/Kent Novem/Voice of Axos **John Leeson**
Dr Gommen/Gommen Machine **Jon Glover**
Peter Kelly **Joseph Millson**
Jessica Kelly/Kathy Kelly **Scarlett Courtney**
Sylvia Wren/Sister Sytron **Claire Wyatt**
Sam Kraven/Sergeant Vamba **Kit Young**
Aurora **Amaka Okafor**
Anthony/Ed **Jamie Parker**
Kayla McGuire **Lucy Goldie**

Top: Claudia Gironi's cover art for *Tenth Doctor Classic Companions*.
Left: David Tennant.

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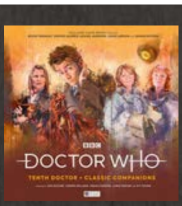

▶ *Tenth Doctor: Classic Companions* Big Finish £24.99 (CD), £19.99 (digital)

▶ *The New Adventures of Bernice Summerfield: Volume Seven – Blood & Steel* Big Finish £24.99 (CD), £19.99 (digital)

▶ *Doctor of War: Destiny* Big Finish £24.99 (CD), £19.99 (digital)

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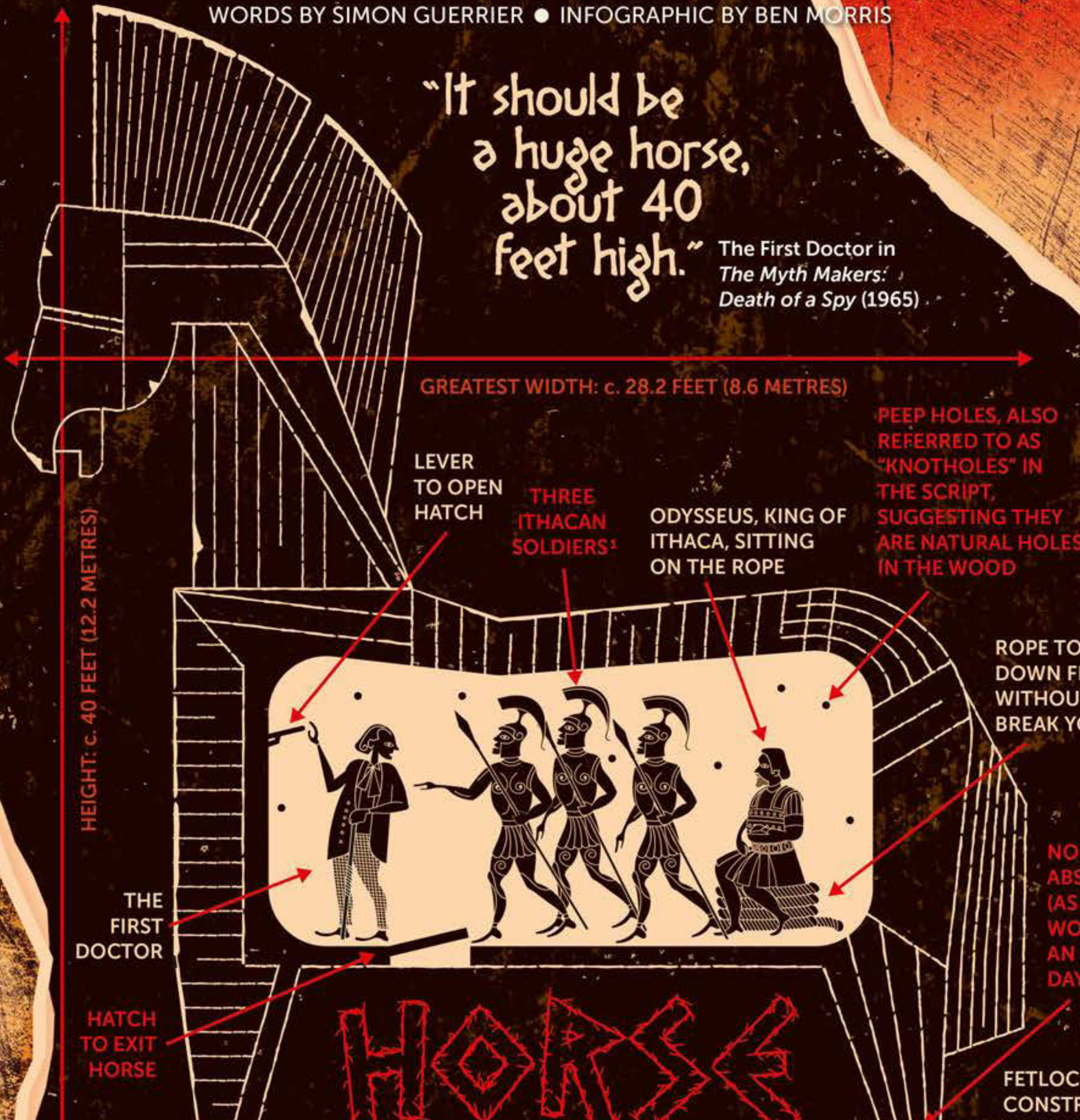
SUFFICIENT DATA

Crunching the numbers and big ideas of *Doctor Who*

WORDS BY SIMON GUERRIER ● INFOGRAPHIC BY BEN MORRIS

> "It should be a huge horse, about 40 feet high."
>
> The First Doctor in *The Myth Makers: Death of a Spy* (1965)



GREATEST WIDTH: c. 28.2 FEET (8.6 METRES)
HEIGHT: c. 40 FEET (12.2 METRES)
LEVER TO OPEN HATCH
THREE ITHACAN SOLDIERS[1]
ODYSSEUS, KING OF ITHACA, SITTING ON THE ROPE
PEEP HOLES, ALSO REFERRED TO AS "KNOTHOLES" IN THE SCRIPT, SUGGESTING THEY ARE NATURAL HOLES IN THE WOOD
ROPE TO CLIMB DOWN FROM HATCH; WITHOUT IT, YOU'LL BREAK YOUR NECK
THE FIRST DOCTOR
NO SHOCK ABSORBERS (AS THESE WOULD TAKE AN EXTRA DAY TO FIT)
HATCH TO EXIT HORSE
FETLOCKS, CONSTRUCTED WITH NO SAFETY MARGIN
THIS THING DOES ROLL ALONG ON WHEELS

HORSE DRAWN

THE DOCTOR MAKES HISTORY — AND MYTH — WITH HIS DESIGN FOR THE TROJAN HORSE

---

[1] The camera script for *Death of a Spy* lists seven non-speaking "Trojan and Greek soldiers", then names the extras playing them: "Ricky Lancing, Mike Reid, Graham Hardy, Norton Clark. Jack Duggan, Lesley Bryan, Gerry Alexander." We infer from the full stops that the first four played Trojan soldiers and the later three played the Ithacans led by Odysseus.

Next Issue...

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EXCLUSIVE

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leads our preview of the Centenary Special

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Designing the Fifth Doctor

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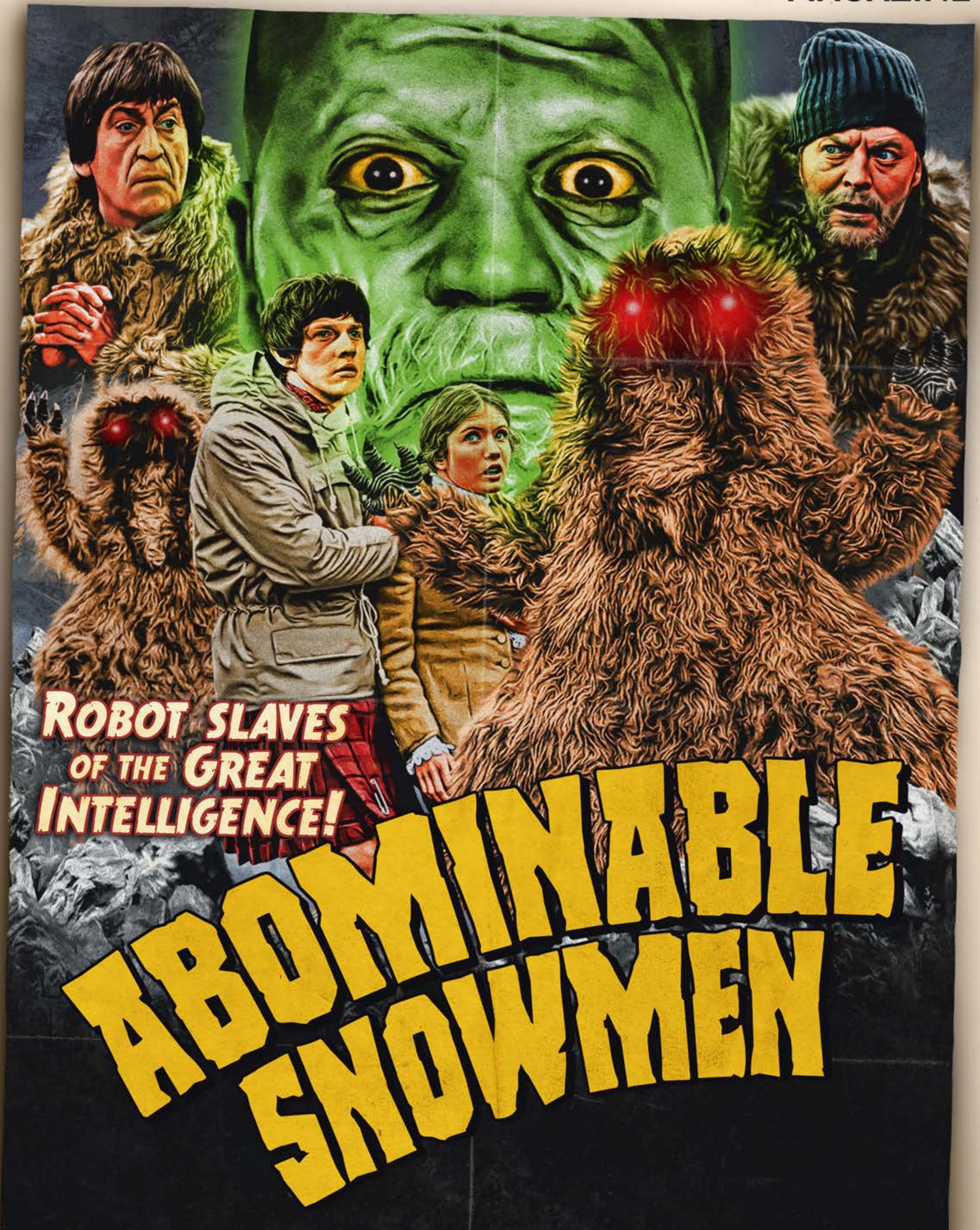
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